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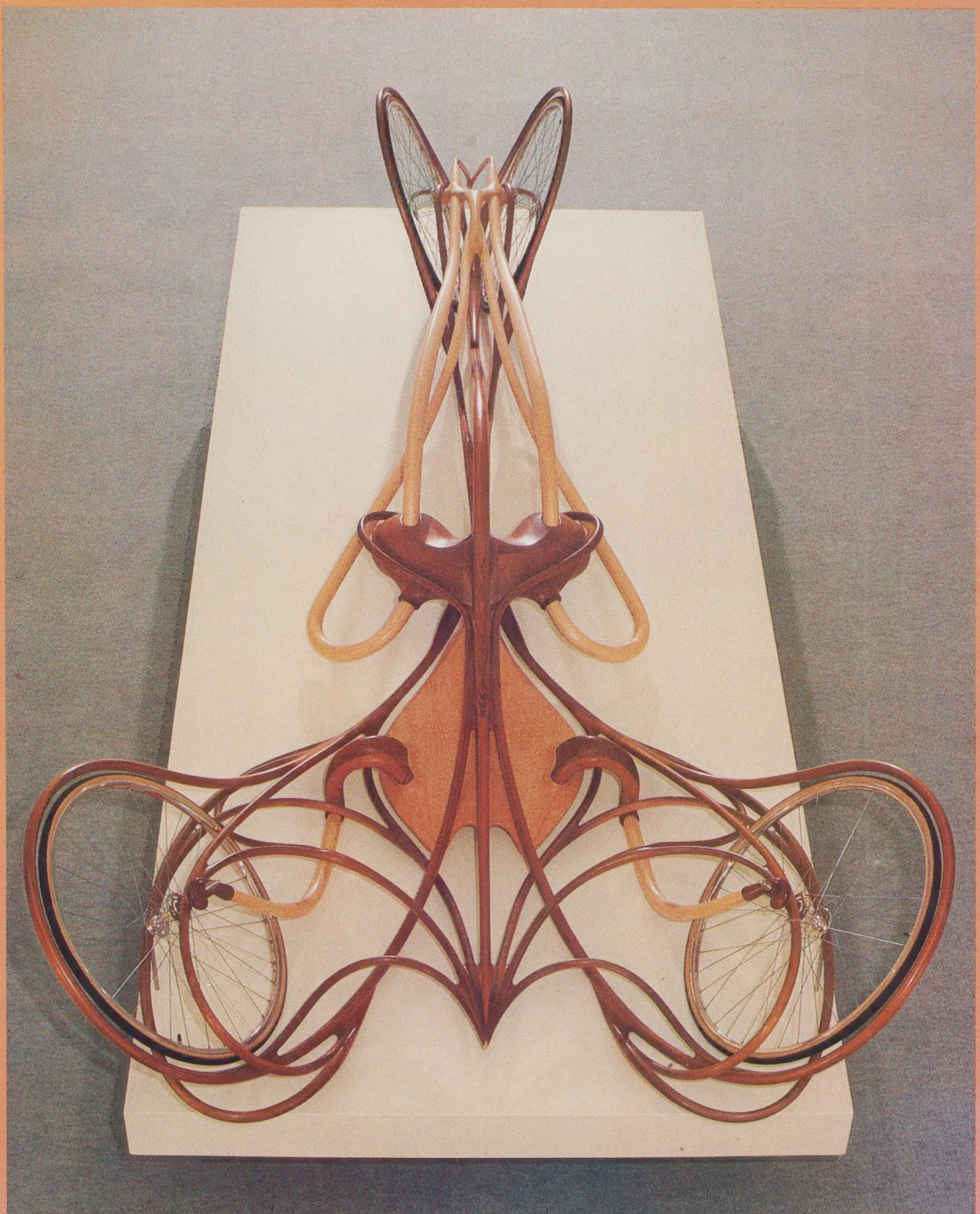

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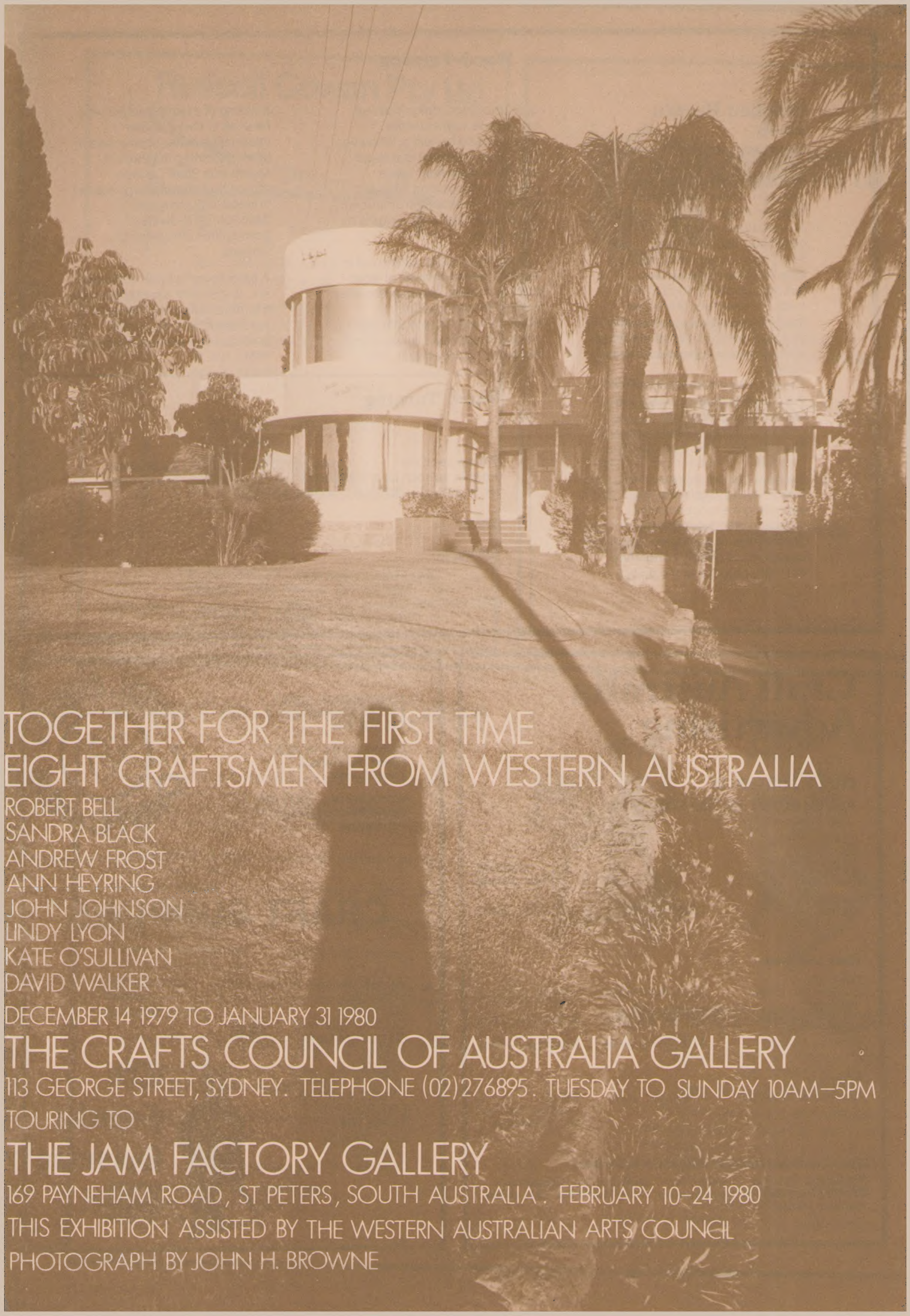

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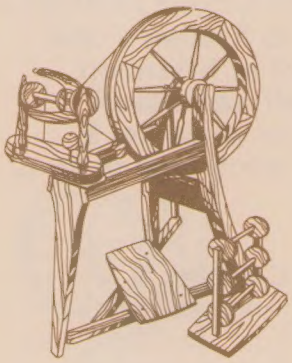

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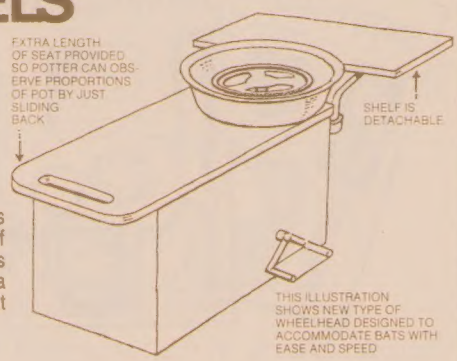
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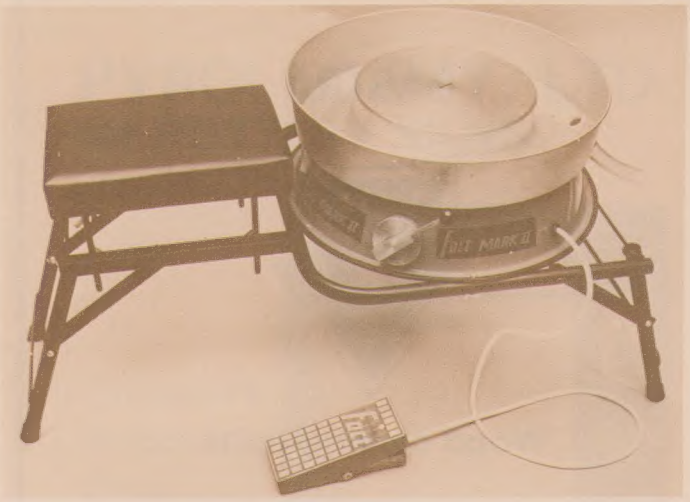

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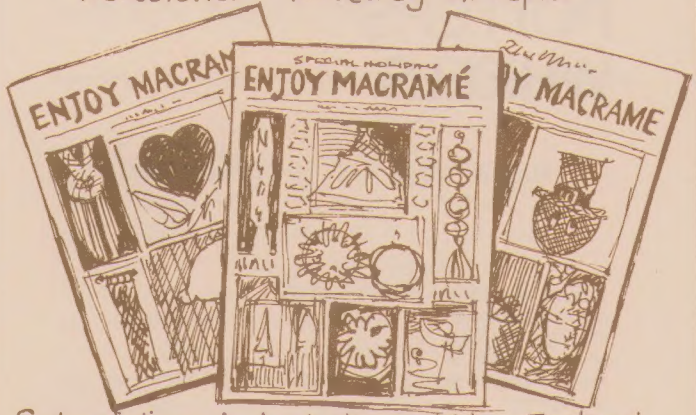

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Craft Australia

Summer 1979/4 **Cover**

'Dunlop' 1979 laminated Australian hardwoods, 70cm h x 2m w x 3.76m d
Michael Cooper

Photography: John Ogden

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Editorial

This is the first issue of Craft Australia which contains a section for young craftsmen. It is not intended to be a gesture towards the International Year of the Child although 1979 is obviously the right time to launch it, but a serious attempt to help children to understand craft and perhaps to help parents and educators to develop the craftsmanship in every child.

Craft Australia is available to thousands of children and young adults in primary, secondary and tertiary schools throughout Australia and it has always been the desire of the Crafts Council of Australia to give them through these pages the opportunity to become accustomed to interesting, provocative and beautiful work presented in the best possible manner. In this way young people have always been considered, but now we hope to make them part of the whole concept of the magazine.

We have sought the advice of craftsmen specialists and of educators to attempt to make Young Craft both interesting for our young readers and a potentially useful segment for curriculum involvement. We know from reader response that our youngest readers are in the second and third grades and from discussions with educators we also know that these seven and eight year olds are likely to be most starved for art projects in the years when basic reading, writing and numbers skills are uppermost in the minds of teachers coping with departmental requirements. So in the first issue we asked Diane Dowe, who is both a teacher of craft at primary level and a craftsman herself to allow us to photograph a puppet workshop she had designed for the Crafts Council of Australia Gallery. Children attending were from five to twelve years of age.

For older youngsters we asked Les Rieser who is the art craft consultant for the New South Wales Department of Education to tell us what happened at a seminar held for art teachers and pupils at the Riverina College of Advanced Education earlier this year, when some of the students carried out impromptu sculpture.

We hope this section of Craft Australia will appeal to our readers and would genuinely welcome any ideas, particularly in the posing and solving of problems related to design.

This is hopefully a permanent section of the magazine.

The International Year of the Child should not be seen as a one off thing. It marks the 20th anniversary of the implementation of the United Nations' declaration of the rights of the child. I believe it should emphasise the need to remember children in our plans at all times, and I firmly believe that the right to understand and enjoy art is one that should belong to all children.

April Hersey

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Claus Bury

Claus Bury

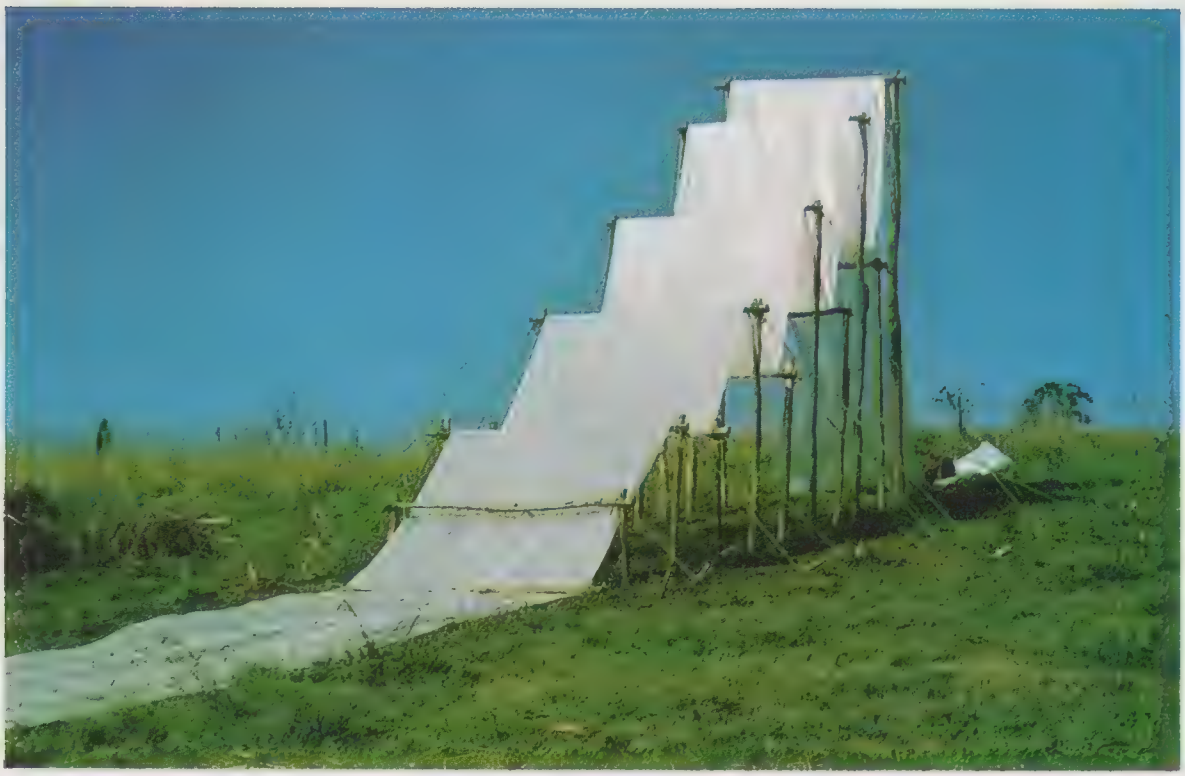
When the Goethe Institute in Melbourne invited me to visit Australia, the underlying assumption undoubtedly was that in the course of my workshops and lectures I would treat in detail the field of contemporary goldsmithry. My professional origin as a goldsmith and my work in this occupation represent however only one aspect of my artistic activity. Since 1975 I have been working with various groups of students in Israel and the United States on projects concerning the landscape. These bear on the logical structure of geometric forms and on the relations between their proportions. The experience I gained from these projects has had considerable influence on my work as a goldsmith but has compelled me to see both activities as separate from one another. As the results of my workshops in Australia show, my interest has shifted completely to the area of sculpture; this does not mean however that I wish to deny my origin and my former activity as a goldsmith.

The work I did during the workshops in Noojee, Adelaide and Sydney (Palm Beach) are to be understood as a continuation of my previous concern with sculptures related to the landscape. The choice of the location and the peculiar quality specific to it, i.e. the influence of the natural surroundings, stimulated me to consider what properties and what expressive power my landscape constructions need to possess in order to be able to fit into the existing reality as an integral component. All these works are so conceived that they can only be carried out as a shared task with a group of participants. This gives me the possibility during the workshops of breaking up into their

Adelaide Project

constituent elements both the ideas of the projects and the processes of thought which lead to them in such a way that every participant can understand them and so that everyone can be encouraged to voluntary active co-operation. Only mutual trust, the understanding of group-based collaboration and responsibility towards each group makes the success of my workshops possible. Everyone is thrown upon the other, whether by his personal dedication, by his capacity for enthusiasm or by the reflections of his mind.

The constructions in Noojee, Gippsland, deal with various problems, which relate to the influence of the ever changing light, to the intensity of the colours and to the wealth of colour gradations in its landscape as



Noojee Project

well as to the peculiar nature of the succession of paddocks and the chains of hills with their dense forests. Black and white material (polyethylene) was employed together with wooden structures to produce plastic formations or else through direct participation of the students acting as integrated elements. The contrasts of bright (white — transparent) and dark (black — opaque) forms making artificial incisions in the landscape situation lead to differentiated experiences which relate both to the surroundings and to the participants in the group. We investigated the gradation of proportions, the rhythm both of static and dynamic lines and surfaces and the course of movement from horizontal to vertical positions, examples which can be continuously found in nature.

In contrast to the one in Noojee, the workshop in Adelaide was only very short; it was thus not possible for technical reasons and because of the time required for organisation to carry out similar landscape-related projects. In spite of this, one event was possible on the campus of the university, in which various architectural styles, for which we had a sympathetic understanding, were formed into a "unit" in a quite grotesque way, but which stimulated me to make formative changes and incisions within the construction. We used the so-called cloisters as a scaffold for a construction which by means of light and mobile elements brought about a loosening up within the quadradic ground-plan of the arrangement of columns and related to the existing proportions of the architecture.

The third and last workshop took place in Sydney at Palm Beach. We worked on a construction related to the ocean, which the geographical position of the town really forced upon us. This presented an ideal contrast to all the projects previously carried out in the Victorian rain forest and in the centre of Adelaide as we were here most clearly depedent on the immutable laws of nature and were able to observe a process in time, which was consciously employed as a constituent part of the sculpture. We constructed the shape of a wave through a lightly built, transparent wood and material construction which had to be assembled at low tide in the early morning (6 a.m.). The time factor dictated by the rising tide necessitated thorough planning with sketches and a model built exactly to scale (1:10) in order to simulate in advance the individual stages in the construction in order to prepare each group for its task.

The wave construction was put up in a few hours. Afterwards we could observe a direct relation to natural wave motion in the vibrations of the individual pieces of material when the wind caught them. As the tide came in, the construction gradually began to be ruined but it took a further 12 hours for it to be

White Construction, Noojee
70m x 5m x 2m

Black Sculpture — Noojee

Noojee Project

completely destroyed and swept away into the sea. On the following day we found the sculpture with its parts now completely torn apart and entangled in one another washed up on the beach about a kilometre south of the spot at which we had built it. The aim and the real significance of this construction were fully and entirely realised.

I am sure that confronting students with my ideas and intentions and including them completely in the building of the sculptures formed an unusual experience for them as they are accustomed to independent creativity and action. However, I saw in this the only possibility in the short time available to me of clearly laying before different groups all the questions and problems which concern me as an artist and with which I am constantly grappling; thereby a process was shown which would surely be applicable in one form or another by each individual participant to his own artistic intentions, whether he or she is studying the goldsmith's or silversmith's art, sculpture or painting or whether he or she belongs to one of the branches of architecture. The artistic criteria exist in all in a similar form.

I am grateful for the magnificent support of the Goethe Institute and of the Crafts Board of Australia Council for the intense personal commitment of my friends and colleagues, Rex Keogh in Melbourne and Helge Larsen in Sydney, as well as to the Crafts Council of Australia, which by commissioning a film team was able to document all my activities connected with the workshops. My special appreciation is however due to all the students who through their dedication and enthusiasm contributed to the success of the workshops. This was for me a stimulating and deeply inspiring experience.

Claus Bury

The Noojee Projects 6.4.79-12.4.1979
workshop organised by Rex Keogh, Melbourne State College, with 30 students from Royal Melbourne Institute of Technology, Western Australia Institute of Technology and Melbourne State College.
Landscape Constructions:
1) White movable sculpture 100m - 80m - 60m - 40m - 20m - 10m
2) Black movable sculpture
3) White construction — triangular movements — (plastic foil, timber, twine) 70m x 5m x 2m
4) Black construction — horizontal to vertical movements — (plastic foil, timber, twine) 13m x 15m x 3m
Adelaide Project 20.4.1979-21.4.1979
workshop organised by Vera Trust, Adelaide University 12 participants
Staircase Construction 3.20m x 3.20m x 2.50m (white cotton, twine)
Palm Beach Project 30.4.1979-4.5.1979
workshop organised by Helge Larsen, Sydney College of the Arts, with 23 students from his jewellery department.
Landscape Construction:
Construction and destruction of a "Wave" 12m x 7m x 2.50m (white cotton, timber, twine)

Construction of Wave, Palm Beach
12m x 7m x 2.50m

Photography: Claus Bury, Ingrid Kellenbach, David Corke, Ken Widdowson, Students from Sydney College of the Arts

Destruction of the 'Wave' at Palm Beach

Janet Mansfield

Janet Mansfield

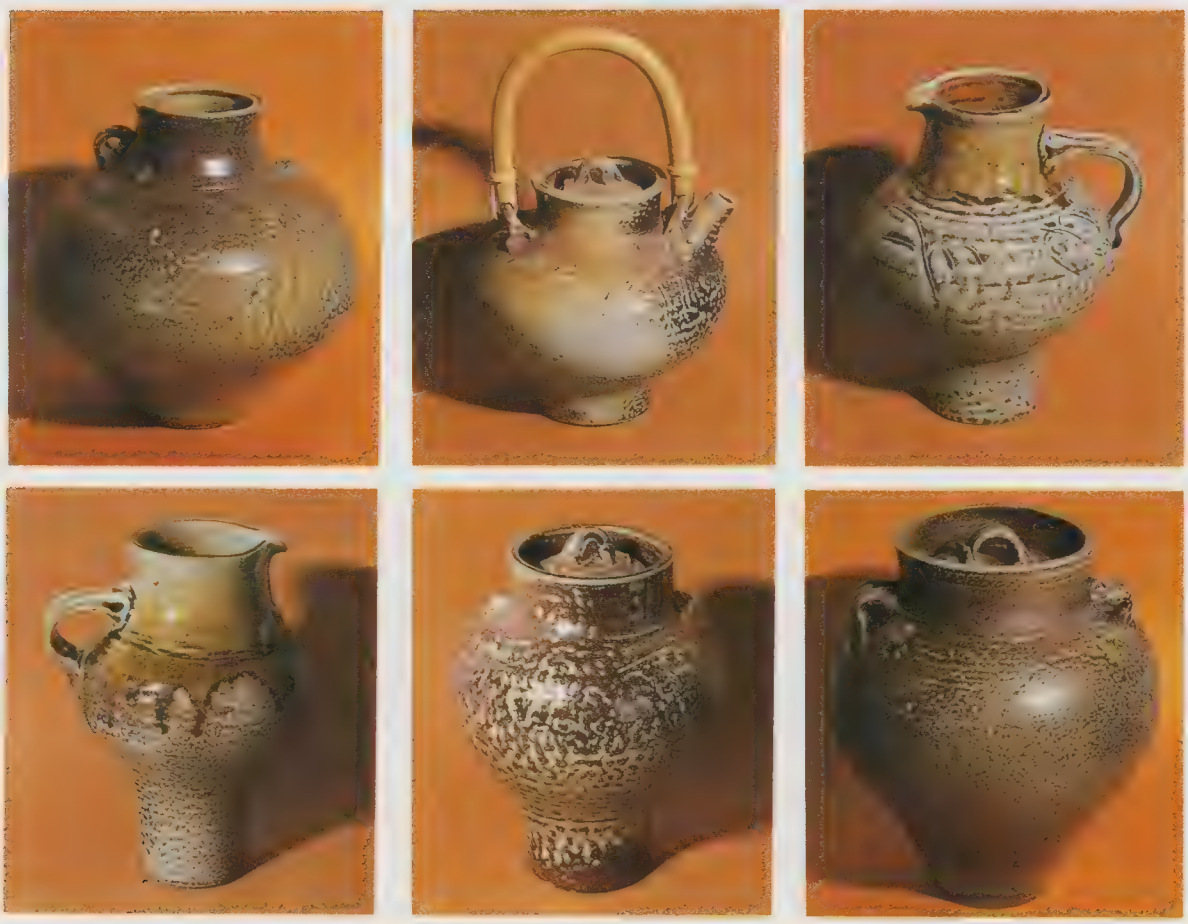
When the Australian government commissioned the Report into the Crafts in Australia (1975) researchers threw up the atypical Australian craftsman as female, probably a potter between 30 and 40 years of age with a tertiary education, married to a professional man, with several children and living in one of the better suburbs. When looking for a photograph to illustrate this unknown craftsman for 'A Sense of Touch', the exhibition based on the report, Janet Mansfield was the obvious choice.

For Janet is all those things. Trained at Sydney University as a physiotherapist, she married Dr Colin Mansfield, a research pathologist, after graduation. She has four children and they all live in the Sydney upper north shore suburb of Turramurra, where Janet also pots.

Here all semblance of the perhaps implied dilettante of the Craft report disappears for Janet pots with a professional dedication that keeps her in her studio from morning until night when she makes the swift transition into short order cook, guide, philosopher and friend to her family.

"I trained as a physiotherapist because it was considered the ideal kind of job to have before marriage — something I could 'fall back on' if I needed

Salt glazed pots with iron oxide and ash decoration, sprayed on. Clays from Gulgong, NSW and all pots fired once to 1300°C. Glaze on inside of vessels is a limestone glaze with 7% yellow ochre.



to return to work. That was quite the ordinary thing to do at that time. Women have moved a long way in a short period and one tends to forget."

Janet's life ran the normal route — marriage, children, a comfortable house, interesting friends to entertain, pleasant things to do.

"I accepted all of this as traditional and right. At the time I had no real idea of myself as a person. I suppose my time was fully occupied and yet looking back I think I was aware of there being another dimension that I had not tapped.

"But I must say my introduction to pottery was just the kind of thing you would expect. I had a fernery attached to the living area and although I had developed a happy jungle there I couldn't find the kind of pots I wanted. So I decided to make my own. I went to a class given by Beryl Beattie and then decided to learn more. The pottery class at East Sydney Technical College seemed the best place, with Peter Rushforth instructing and I became a member of the part time day class. At the time my youngest daughter was still being breast fed so it wasn't easy even part time. I used to leave her in the creche at Hyde Park and rush down from Darlinghurst to feed her.

"As the pottery course became more successful the part time day class people were dropped for a full time course and I found I couldn't give pottery up. Before very long the fernery had become my pottery and the ferns were in the garden. My non-potter friends and husband have had great difficulty in understanding the degree of passionate involvement that pottery demands. My family has always been very supportive and they are proud of any successes but it is still as though a kind of madness overtook me. I suppose it's an attitude only another potter understands."

At the time that the course was developing at East Sydney Technical College with Peter Rushforth, Mollie Douglas, Rachel Roxburgh and others there was an urgent need for part time voluntary effort to help to spread the word about crafts and Janet readily accepted a part in this work. She was one of the first Presidents of the Ceramic Study Group with its projects of lectures, special workshops and the establishment of a library, and a permanent collection. At the same time the Craft Association of New South Wales, the forerunner of the Crafts Council of Australia, was also established and Janet was one of the earlier members. Later she served as President of the association.

"I could see the need for helping in an administrative way. I was always at meetings at one time but I enjoyed all that. It's all part of the whole, but one's own work is

always the central thing. I mean the important thing for me has always been making pots."

Despite this or perhaps because of it Janet Mansfield has been very generous with her time and energy. She has held workshops all over Australia particularly in small towns in New South Wales but also at places like Alice Springs, Darwin, Toowoomba, Brisbane, Mt Isa, Cairns, Longreach, Yeppoon, and recently at Burnie, Hobart and Launceston in Tasmania.

"I enjoy teaching and in a workshop I feel you must give totally. Tell all you know. At the best you'll develop a facet of learning for someone and at least if you are in a tiny place somewhere even if the people in the workshop are unlikely to go on, you help to develop the climate, the knowledge about crafts for people who, even if they aren't the makers may become the collectors of pots. The more we can teach the more chance there is of our work being appreciated at exhibitions."

Janet's first exhibition was at the Aladdin Gallery in 1968. She was invited to show and as a result of seeing this first exhibition of work, Peter Rushforth invited her to join the Potters' Society. Now ten years later she is the editor of the official journal Pottery in Australia.

"Since that time I've shown my work all over Australia and also in New Zealand but am still engaged on this impossible task, always striving, always knowing my pieces could be better."

Part of the learning process is in seeing, so in 1970 Janet helped lead the first Ceramic Study Group of 20 people to Japan on what she recalls as 'a kind of pilgrimage'. In 1972, 35 people went with her to New Zealand, that haven for potters with its educated public. In 1974 it was on to Mexico and South America and thence to the World Crafts Conference at Toronto.

In 1975 with a Crafts Board study grant Janet worked briefly with Paul Soldner in America and was introduced to salt-glazing. In the four years since, she has concentrated on salt glaze, sharing her knowledge with others yet feeling she hasn't really started.

"You can concentrate on one thing — limit yourself to one technique — but never reach anything like perfection. It is all so unlimited. Every facet of pottery is unlimited. You can never learn it all. Perhaps that's the fascination."

In 1976 another grant from the Crafts Board allowed Janet to continue research into salt-glazing using Australian materials. In 1977 the Australia Japan Foundation invited her to spend two months in Japan. She took her daughter Gayl (16) with her and they lived in the Japanese style steeping themselves in the spirit of Japan. In 1978 she was back in Japan for the World Crafts Conference and has agreed to take a group of potters on a pilgrimage again this year.

"There is so much for a potter to learn in Japan. Access to everything is so immediate there. The Japanese work so hard too — their dedication is legendary."

Her own is rather exceptional. She designed and built her first salt kiln from 600 recycled bricks from the local tip plus various other scraps including a rough pipe for a chimney. She then embarked on a much larger kiln — in the course of building it she hurt her right arm which was in a sling as she put the arch bricks in with her left hand. "Everything was oversized or it seemed to be at the time," she said. "I really like large pieces even though I have to throw in three parts — rising foot, shoulder and neck. It's not brute strength that matters in ceramics but technique. I can only throw 18lbs of clay at a time. I keep setting myself goals. I have dreams of these generous springing lines. I enjoy the making, the throwing, even though I find good strong forms the most frustrating aspect. At least I know what I want to do. But I seem to know less now that I realise what there is to know. I realise the scope. Other potters tend to buy my pots. I think they can understand the struggle."

Managing a family and a full time exasperating force like pottery that takes up as much energy as you can spare, is according to Janet a matter of organisation. "I've tried to arrange and plan and organise things for everyone though I'm aware I've probably also been self-centred or clay-centred. But I have also tried to be true to myself and I hope that has shown my children, perhaps my three daughters particularly, that it is possible to do what is important for oneself as well as look after them."

The latest Mansfield plan is resettlement on to the old Australian homestead plus pottery they have bought on 660 acres at Gulgong in the central west close to a good source of clay. "I am Australian — several generations so and I have a very strong feeling for the Australian background. No matter how excited and stimulated I am by what I have seen internationally I am deeply involved in this country. Whenever I go out to Gulgong I see these wonderful wide open extended spaces and they make me feel grand. I want to reproduce in my work something of the pioneer feeling there. There is a sense of broad horizons, of generosity — there is nothing mean or pretentious. And there are these wonderful soft colours everywhere."

April Hersey

Janet Mansfield
Coffee cups and saucers

Michael Cooper

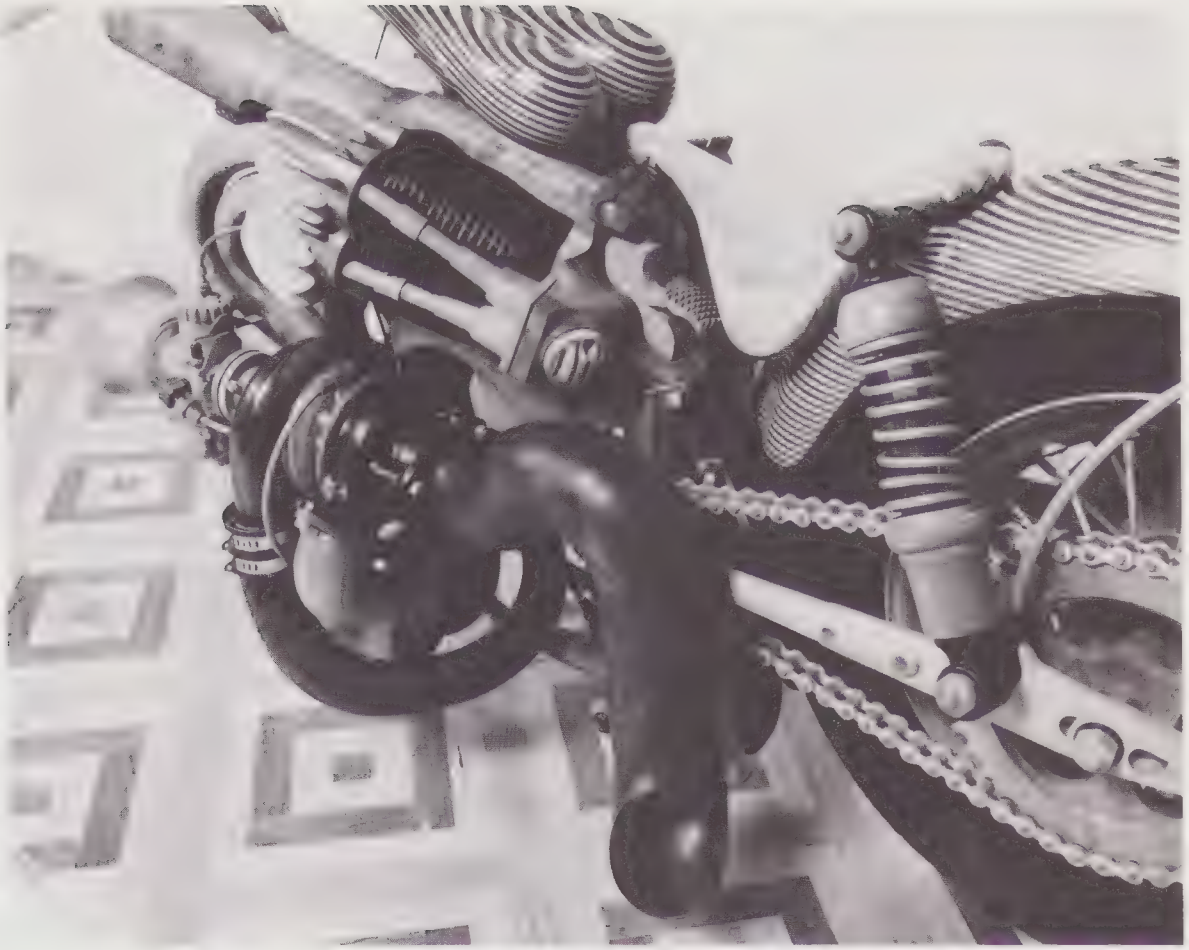
'Armed Chair' 1977
laminated hardwoods
1.48m h x 1.24m w x 1.35m d.

Curriculum vitae can only describe to a limited extent and so despite all the preliminary details received about Michael Cooper, sculptural wood craftsman from California, who was to be the first recipient of the Fellowship of the Crafts Council of Australia, the welcoming committee at Sydney airport waited rather nervously.

This first fellowship was important because it was breaking new ground in two directions not only in the provision of a fellowship tenable in Australia but because it was to establish a link with industry. Additionally, although the Crafts Council of Australia had intended the fellowship to be applicable to craftsmen thoughout the world including Australia, few applications had been received from Australian craftsmen and so it was quite possible that the first Crafts Council Fellow might have been an unpopular choice if he had proved less than perfect.

Our anxieties were quickly dispelled when the broad smile and curly head of Michael Cooper appeared over the top of an enormous trunk filled with tools which he was wheeling carefully down the ramp — all 100 kilos of them. A quiet low key American artist with a dedication to work, and a real sense of responsibility

Detail of 'Turbo'



towards making the most of the fellowship both for himself and for Australia, he was indeed the perfect choice.

During his time in Australia he has worked at the Robert Dunlop Furniture Factory in Brisbane, Queensland and at Pinewood Studios, Ed Jane's furniture workshop in Fremantle, West Australia. He has made himself freely available to lecture to schools, colleges and service clubs and has welcomed interested groups to 'watch him in action'. He has been conducting workshops and lecturing in all capital cities including Darwin and has forged links between the trades and the crafts which will hopefully remain.

Over and above this heavy programme which might have been quite enough in itself, he has completed three pieces of work, one of them at least a very important milestone in his own development — Dunlop his Queensland sculpture which is quite probably the final development of his car and motor cycle series. The gun sculpture in West Australian jarrah is an American commission stemming from his earlier gun series and the small elegant piece that he erected in Darwin is an exploration of Australian wood.

Michael Cooper has been delighted with Australian wood. In his major piece Dunlop he used Tasmanian blackwood, Queensland silver ash, silky oak, black bean, blue gum and red cedar. His respect for the silver ash in particular has made him determined to arrange to have supplies exported to him when he leaves Australia. Jarrah too he feels is a superb wood ranging in colour from shades of palest gold to deep red.

"Not only am I amazed that Australian woods don't seem to be available in other countries but they don't seem to be available in other states. This is limiting to wood craftsmen and unnecessarily so. Access to all these exciting woods should be commonplace."

Cooper worked a 14-hour day in Brisbane to get his project completed. He felt it was important to complete the sculpture while he was in the Dunlop factory. "It's not enough to show people a part of something.

"Reaction in the factory was very mixed. Among the 29 workers there were some who were only interested in their job and could see no importance in gaining another dimension. Some were curious. Others applied practical attitudes to the work — why make a machine that won't run? The real effects of such a scheme must be revealed over a long period. The immediate effects were on Robert Dunlop himself and his designer Tom Larsen. They now have a new approach to the furniture they are making and intend to include laminated designs. The effect on the total community again is a long reaching one. Art is not

'Captain's Chair' 1975, laminated hardwoods 1.35 m h x 1.24m w x 1.24m d

Photography: Howard Photographics

news in Australia and so it took a little while for people to know I was there. Fourteen lectures later and the word was out. We had a great number of visitors in Queensland."

In Western Australia the original scheme to work at another furniture factory Catts was changed because of accommodation and Michael Cooper worked in the combination studio workshop housed in an old wool store where Ed Jane and a group of craftsmen and apprentices work sharing the accommodation with artists and sculptors. Although still a factory in one sense Pinewood Studios is a very relaxed, comfortable work place where flexitime is acceptable and Michael Cooper settled in quickly and began his commissioned piece.

Again determined to complete the piece he set himself a schedule which would take up 57 of the 60 days he had available.

Cooper works from sketches but regards them more as ideas, as rough notes changing his emphasis as he goes. He enjoys the engineering involved in his make-believe vehicles and creates the most perfectly accurate components for his wildly improbable statements. Dunlop splayed out over 23 feet of convoluted splicing and forms to its four real bicycle wheels has an almost human intestinal quality but the wooden rims holding the wheels are perfectly machined.

Michael Cooper grew up in the farmlands of Central California — the land of 'American Graffiti' and 'The Last Picture Show'.

"I grew up in the 60s listening to the Beatles and surfing records. It was easy to get a car and you had one as a matter of course by the age of 16. Mine was an old Model A Ford in bad shape. The sun was shining for us though and it was easy to fix up cars. Cars were an extension of our personalities. I disassembled my Model A and it was such an awesome task to put it back together it is still apart. After that I had real hot rods, modified engines, no fenders. I worked at them in the car port and we all borrowed each others' tools and welding equipment. In the crudest possible way we were learning about design by the seat of our pants.

"I'd always known how to get by with little money — how to improvise. My uncle and my grandfather were cabinetmakers and there was a real honest-to-God blacksmith down the road. Later the smithy and I worked on a go-cart before they were in vogue. I had to straddle it but it worked.

"My parents were against motor-bikes so I only touched briefly on them. We used to wait until it rained and the mud was thick and then get out and race each other in it. I still have a small dirt bike for trailing. But I have no fantasies about cycles. I think show bikes are

Michael Cooper at work at Ed Jane's Pinewood Studio in Fremantle, WA

Photography: John Ogden

wonderful — a true folk art. I have been involved too in exhibitions which bridged the gap between hot-rodding and sculptured works and that's been a fantastic experience."

Michael Cooper's seeming obsession with guns stemmed also from his childhood. In California farming and hunting were fairly synonymous. Rabbits had to be kept down and the traditions of hunting are very much a part of American country life.

"I've had three traumatic experiences with guns. As a small boy, like all my friends I longed for the day when I could have a gun and go hunting. One day I borrowed a B.B. gun and I shot a small bird. I was horrified with the result. It really bothered me that I had killed something. Before that my excitement was all about shooting and hunting but when it was done it really sank home, that I had killed the bird. Then when I was a teenager I was minding my grandfather's little corner store which my father managed when I was held up. The experience was terrifying. The man was huge. He was six feet nine inches tall and weighed 270 lbs. He was desperately nervous, the gun shaking and pointing in his hand as he ordered me to lie down on the floor. I thought he was so nervous that he would kill me accidentally and I lay there hearing him shaking and expecting to die at any moment or to have my father walk in and get shot.

"Finally like all my generation I had to face the Vietnam war and make a decision. At 18 you are not prepared to make a clear stand on issues, the ramifications of which are unknown to you. The Vietnam war seemed to have nothing to do with the issues and feelings in the environment in which I had grown up. Adults didn't discuss issues with their kids in those days. We were bewildered and although we came from a very dutiful kind of background I for one decided to be a conscientious objector and after three years of argument with the government I was allowed to register as one. All of these things 15 years later seemed to be triggers for the gun series."

Michael went on to San Jose State College to get a degree in commercial art, but it was not until a friend persuaded him to spend the $13 air fare to go to Los Angeles to attend the Sculpture of the 60s show which exposed him to kinetic sculpture that he became aware that he could actually continue to work on the things that interested him and that it would still be considered art. It was at this show that he first met Peter Voulkos who became an important catalyst in his life.

"It was the first time I had thought about what I wanted to do. Previously I had just gone along my appointed path following what seemed to be the best thing to do. You see where I had grown up there were unwritten rules of behaviour — dances were hops, holding hands was rather a big deal — and thinking for oneself was definitely not one of the normal things."

But Michael's fascination with mechanical objects launched him into sculpture. Although originally as interested in metal as in wood Michael Cooper quickly changed to a major involvement in wood.

"Wood is both interesting and extremely workable. People have a strong bond with wood. They are comfortable with it. They look at it differently. What is normally a quick glance at a metal object becomes a lingering look at wood and there is time to relate to the idea because the material holds the interest."

If there is one idea that Cooper would most like to impart to Australian craftsmen it is probably to get on with their ideas, to experiment and try not to worry about what other people think.

"It is what you feel inside that matters. I hear a lot about the lack of critical analysis here. I don't think that is important in itself. It's just a kind of communication and if you disagree with a critic it might strengthen your determination to go on. It should in fact do so if you feel they have misunderstood your intention. The excitement of working is what matters. The direct stimulus you get by being involved."

Michael Cooper leaves us to take up another fellowship in Rome — the Rome Prize given by the American Academy in Rome which will allow him to work for a year in his own studio high on the Janiculum Hill with a stipend, board and housing at the Academy, supplies, materials and access not only to the 86,000 volumes in the library but to a company of scholars, poets, artists, sculptors all chosen by a panel of eminent men as representatives of America. To move from working in industry as the Crafts Council of Australia Fellow to the sophisticated and exquisite surroundings of the Academy as a Rome Fellow will be quite a jump — from a very new world to one steeped in ancient traditions. It is one that the young man from American graffiti country will take in his stride.

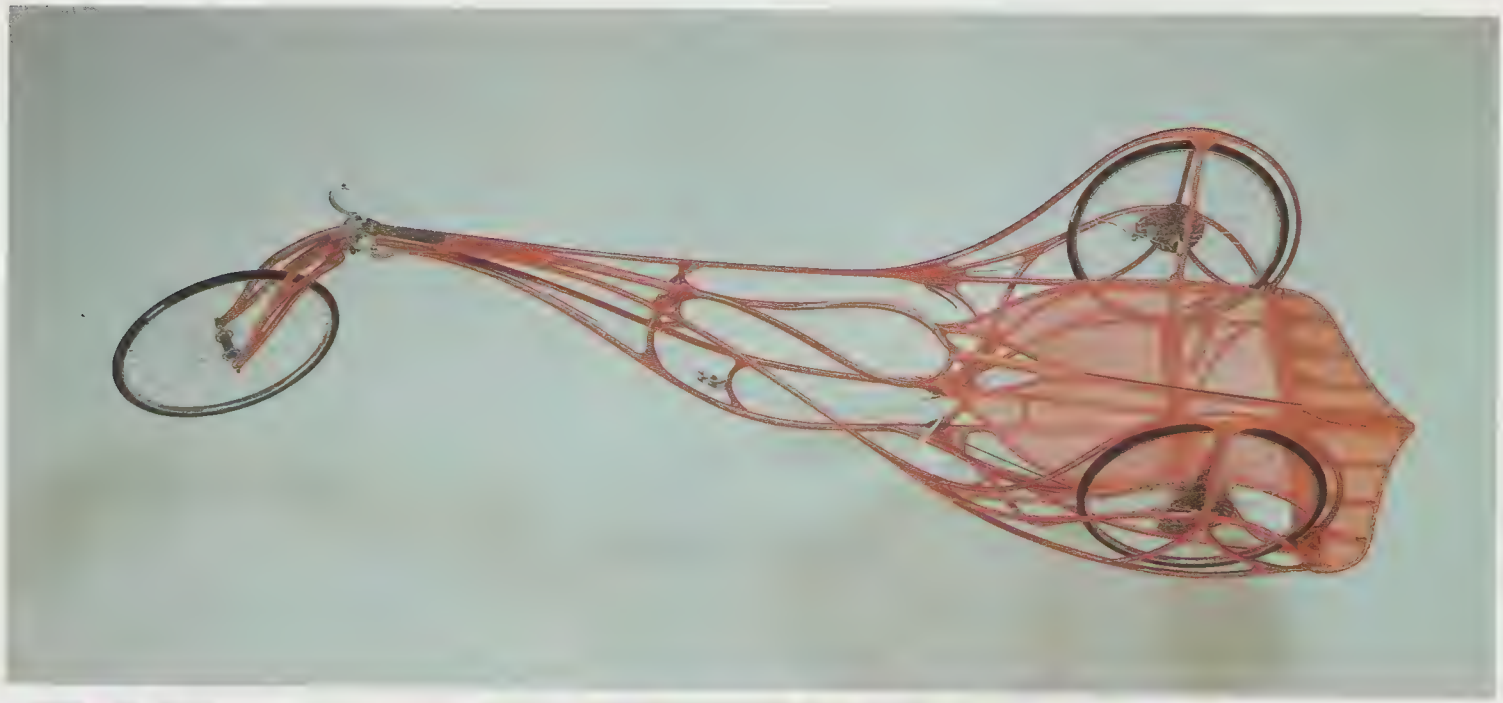
"What you are doing is what is important not where you are doing it. And once you have completed the work the involvement is important not the object. The objects are really just a record of your passing. The way I see it you are seeking something out there which is not always clear. One has to try and try again

The further exploration of the elaborate forms the organic feeling created in Dunlop will be the departure point for future work.

"And humour. I didn't begin the gun series intending humour. It developed. And I think it is a natural area to explore further.

"In Rome I'll be working with natural objects, boats, guns and fluid shapes. Kinetics with metals and with sounds. I want to programme a cycle that expands and rises and then slides away from the viewer!"

April Hersey



'Soapbox Racer' 1975, laminated oak, aluminium, steel, rubber and Plexiglas 72cm hx 1.35m w x 3.43m d.

Photography: Raja Muna

'Turbo' 1977, laminated hardwoods (22 varieties) 1m h x 57m w x 2.96m d

Photography: Jeff Shyshka

Marea Gazzard

Kunia Group 73 cm high

Marea Gazzard's first exhibition since 1973 was held recently at Coventry Gallery, Sydney, where she showed her Uluru Series. Between 1973 when she was invited, together with weaver Mona Hessing, to exhibit at the National Gallery of Victoria at their exhibition "Clay and Fibre" Marea gave her full time attention to the development of the crafts in Australia as the first chairman of the Crafts Board of the Australia Council.

Her new series of work is all coiled stoneware with applied slip on the surface with some interiors painted in black epoxy.

Marea Gazzard has been exhibiting since 1960 in Australia and overseas, and she is represented in the Australian National Collection, Canberra and in most major Australian galleries as well as private collections both in Australia and overseas.

A. H.

All work is coiled stoneware with applied slip on surface. Black interiors are epoxy paint.

Bulgarri Group from Uluru Series 78 cm high

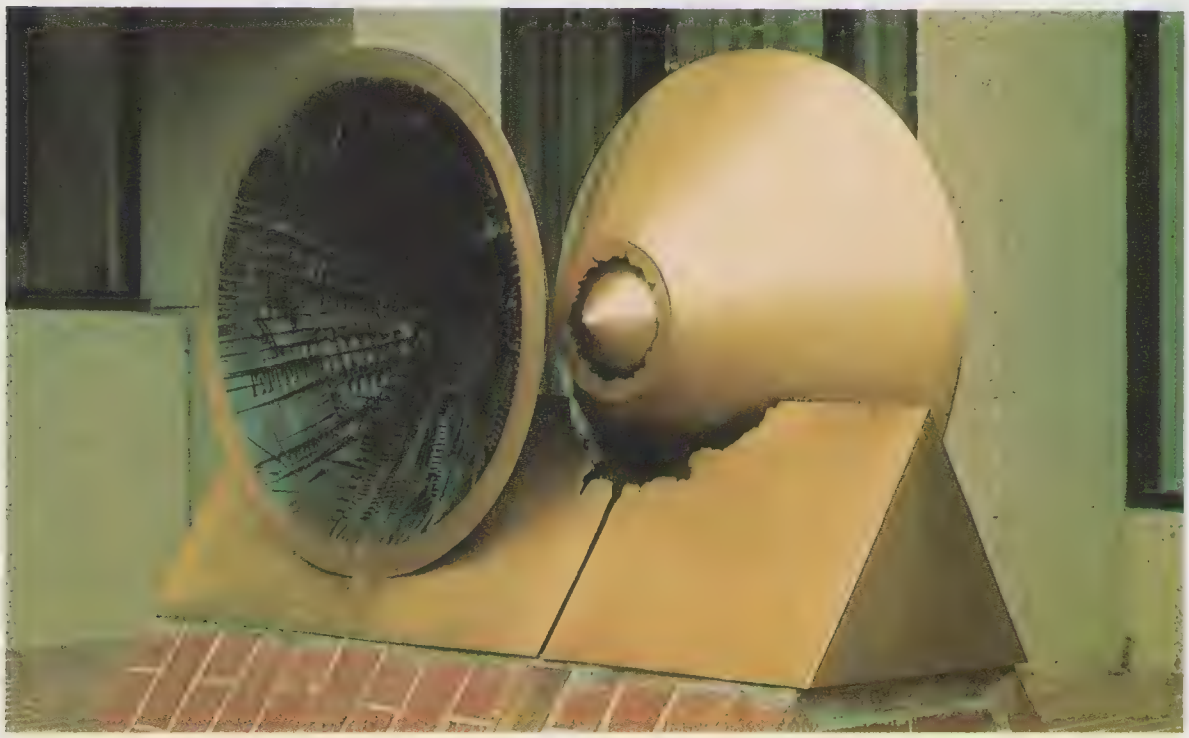
Arnaldo Pomodoro
The Artist and The Artisan

First of all, we have to understand what terms like "craftsman" and "artisan" ought correctly to mean, and the meanings we are looking for are essentially historical. The crafts are an important part of the whole tradition of human labor, and the work of the craftsman or artisan was both fundamental and self-sufficient in the entire historical span that goes from the freedom of the city-states to the high Renaissance and then finally down to the period of the introduction of the capitalistic organization of labor, a period that's synonymous with the introduction of industrial machinery and that extends from 1770 on into the 19th century.

In the era that preceded the organization of labor into factory systems in which work is serialized and broken down into its "component parts", the difference between the artist and the artisan was clearly felt and strongly marked, and it corresponded to the difference understood to exist between art on the one hand and craftsmanship on the other. Both the artisan and his method of work, however, enjoyed full social dignity, and modern critics and theorists tend to discuss them in terms of "objectification." Through the objects he produced, the artisan can be thought of as "objectifying" his creative and productive abilities. Even though the artisan's objects are repetitive — which is to say that they are similar to each other and all of a kind (whether it be a case of woodwork or metalwork or work with any other material from wicker chairs to glass) — they can never be considered identical and they are never made in series. And even though the artisan's means may be limited, his method of work is always global and self-sufficient; the artisan takes his objects through all of their various phases of production from beginning to end.

Factory work, on the other hand, is always serial and parcellized and the work process has been broken down into its component parts; and factory work, as we know, is always performed for a salary. The affirmation of this mode of work formed the base of a new form of society typified by a more efficient exploitation of human labor and by an enormous increase in the production of objects (merchandise) as well as in the levels of human progress and well-being that go along with them. It also had the effect of slowly emarginating the work of the artisan in the course of the 19th and 20th centuries. The crafts, in fact, become a secondary mode of production with respect to the factories, sometimes even disappearing or persisting only residually in areas that remain backwards or autonomous. There are other cases, however, in which they undergo a transformation.

A craft undergoes a transformation, for example, when it begins to assume characteristics that belong more properly to art (a process that can still sometimes be seen today), or when the "trade secrets" that the experience of a particular craft has accumulated over the years through a process of trial and error are transmitted to a field outside of the craft, as it might be more strictly defined. With specific reference to art, and most especially to the avant-garde art of the 20th century, the coupling of intellectual invention and the craftsman's knowledge of materials has led to the formation of new work procedures that are studied as artistic "techniques" that belong to particular styles or idioms and that contribute to their most perfect realization. It must also be said that the handwork or manuality inherent in the craft of the artisan constitutes a fact of no little importance in the making of art today. It should be remembered, for example, that the emphasis placed upon the "hand of the artist" in the various considerations of art that come from Marxism



Arnaldo Pomodoro. 'Grande Ascotto' — Situated at CSIRO headquarters in Canberra

Photograph supplied by Sculpture Centre, Sydney

is less an accentuation of the importance of the artist's direct manual execution of the work of art than rather a consideration of the hand as the characteristic instrument in which human experience is summed up and accumulated in the realization of both productive work in general and aesthetic production in particular.

The importance of the element of craftsmanship in art is an argument that's subject to a good many misunderstandings and equivocations. One sometimes finds that far too much importance is given to the manual element of art, and at other times one finds that people look down upon it and don't give it the respect it rightfully deserves. I've sometimes heard myself praised as a continuer of the kinds of creation and artistic production typical of the Italian Renaissance; at other times I've heard myself defined limitatively as a rather "classical" artist for much the same reasons, since it's often felt today the artist can just draw a project and then leave its realization to others without even supervising it directly or controlling the results.

And it's quite true that I work with a series of artistic techniques; but it's equally true that these techniques are involved in a process that is in fact quite singular: some of my techniques as an artist can be considered a continuation of classical technique (a continuation even of the techniques that were directly described by Cellini), whereas other parts of my techniques are based upon innovations that are entirely my own. Even on a purely technical level, I have constantly been involved in a whole series of experiments, the results of which have slowly come to form the basis of some of the technical and expressive solutions that form an integral part of the language or idiom that is typical of my work. I'm referring to that nexus of tracings and to those densely elaborated series of nodes and points and signs that some commentators have chosen to describe almost as a kind of "writing".

My own first technical invention as an artist took place when I was very young, and the occasion, more specifically, was when I began to work as a goldsmith in a small jeweller's laboratory. I discovered cuttle-bone. I discovered, rather, a new way of using cuttle-bone.

Cuttle-bone is ordinarily employed in a kind of "sandwich". It's used with an internal mold that's been made from a prototype, and the prototype in turn has been made quite normally with chisel and file from a small block of metal. This is a very elementary way of working and it's still used today by craftsmen in its very simplest form.

My way of working with this material is something quite different. I work directly into the cuttle-bone with scalpels, chisels, needles, pins, awls and any other instruments that may prove to be necessary; and when I've finished working on the cuttle-bone, liquid metal is poured into it directly. (I've worked only with lead, silver, and gold.) Once I've obtained my cast, I then use files and chisels on the parts to which I decide to give a polish.

This then should explain the difference — an obviously complete and decisive difference — between the craftsmanly level of work on the one hand and the artistic level of work on the other. The artisan too may invent practical or technical solutions that give better results with certain particular materials, but the specific work of the artist aims at the use of the manual experiment for the purpose of a discovery that goes beyond simple technique and that turns technique into expression.

The example I've given with cuttle-bone can also serve as a key to the entirety of my technique as an artist (and I could say that my technique began to form itself in that small goldsmith's shop in Pesaro at the time I made the first invention.) An extension of this example to the maximum scale of sculpture shows my principle procedure quite clearly. My procedure is always to work directly into some material or another to make a "negative" and I've developed a highly complex and comprehensive system of methods for doing so, a system, moreover, that has to be thought of as organically connected to the values and kinds of meaning that are explicit in my sculptures with all of their erosions, corrosions, and ambiguities.

The final "positive" object is a mirror image of my original "negative", or rather the image turned inside out, and results from any number of different ways of casting.

I have to add, though, that this central or principle procedure is always complemented and completed with other technical and expressive solutions that I am constantly in the process of discovering and that would have to be described individually. A scaly kind of surface, for example, comes from the use of small bars of tin that are worked away a bit at a time with a hammer.

I want it to be clear that my experiments have never been concerned simply with the discovery of techniques, which is to say that they have never been based on an interest in the techniques as facts in themselves; they have always been aimed at the realization of purely expressive results. And just like any other artist I can also learn techniques from artist colleagues, just as I can also consult directly with artisans. Artisans always have an extremely practical vision of things, and this point of view can frequently prove to be very useful. I can also say that the collaboration of artisans has often been of a great deal of service to me since I too have sometimes made the choice (and it is a choice) of simply draughting a project on paper and then leaving the execution to others.

In any case, my work in jewellery, in stage design, and in all the various periods of my sculpture has always led me to still other experiences that go off into a great many different directions.

Arnaldo Pomodoro
(translation by Henry Martin)

Arnaldo Pomodoro is internationally known as a sculptor but began his career as a metal worker in a factory. Later he studied architecture with his brother Gio and set up a design studio in Pesaro. In the 1960s the Pomodoro brothers became famous for contemporary jewellery. Arnaldo was invited to America where he experimented with modern industrial materials. He has won many awards including the Grand Prize de Sao Paulo in 1963 and the Prize National de Sculpture Venice in 1964.

This article was extracted from a lecture given at the World Crafts Conference in Kyoto in 1978.

Young Craft Hand Puppets

The puppet workshop for children arranged by the Crafts Council of New South Wales at the Crafts Council of Australia Gallery during the recent puppet show was designed by Diane Dowe, who is both a craftsman and a primary art craft teacher, to encourage children to make their own toys. An exhibition of dolls' clothing was held at the same time.

The reason for choosing the two types of hand puppets, those with wooden heads and the more familiar felt puppets, was to enable the project to be talked about and designed, the patterns made, cut out and sewn up all in the few hours available. There was a success factor in this style of puppet. Felt in particular is easy to work with, brighly coloured and has no frayed edges. The wooden heads are simply small door handles with a finger sized hole for manipulation. Faces can be drawn with texta colours and wool hair glued to the tops. A simple square of double fabric makes the glove component for the wooden heads. Felt hands can be added.

I am well aware that time is often a vital factor for teachers who have probably only one afternoon or less to give to a project like this. Through puppets children can learn to be nimble fingered, graceful and expressive in their movements. Kindergarten children particularly enjoy games with puppets and often small children will spontaneously review some of the things they have been learning in other classes. If they play out stories they will identify closely with the characters, imitiating language and expressions.

I try to release children deliberately from realistic images by suggesting fantastic topics for a theme in puppet making. Imaginations are sparked off by suggesting "The Land of the Flowers" or "One Thousand Years from Now" and in this way normal conventions and restrictions disappear.

The method of making the puppets is very simple. Provide a simple cardboard pattern in the shape of a figure which is large enough to accommodate a hand with some room to spare. This is just a shape with rounded head and arms coming out at shoulder level.

The children draw round this basic shape. Then they design their own idea of the puppet within this frame. Their own final design will be quite different but because the size has been indicated, will work.

Then the children cut out the puppet they have designed and pin it to a doubled piece of fabric. Cut out the shape.

Now the front of the puppet must be decorated with clothes, buttons, a face, hair or whatever else the child feels is needed. The sides are then stitched together either by hand or for children who cannot yet sew, by having parent or teacher use a sewing machine.

Immediately the puppet is finished, it is placed on the child's hand and comes to life as the child acts out the character.

Using the doorknob heads requires a similar technique, except that the knob is glued into place for the head and suitably decorated.

Diane Dowe

Draw the puppet bigger than your hand

Cut it out

Pin to double cloth and cut out

Sew it up

Photography: John Ware

A happy clown

A full size marionette puppet

Door knobs make good heads

Hand puppets

Arts Camp

A creative arts camp was held during July at the Riverina College of Advanced Education at Wagga which had a twofold purpose. It was intended both to expose children from a regional area who normally have little opportunity to experience art forms, to the stimulation of music, dance, drama, theatre, art and craft, and also to assist those teachers who have been thrust into teaching arts subjects without feeling that they have had adequate training for such a task.

Participants included more than 100 children from primary and secondary schools in the Riverina region and some fifty teachers from the same area. Tutors were invited from the region but also from many other parts of the country in order to give a broad arts involvement.

The rationale behind the organisation of the camp was based on a belief that certain relationships exist between the various art forms, but that each uses its own distinct media. Each art form has a base of creative activity, which is made unique through the methods used for expression, for instance, visual materials in art and craft, sound in music, movement in dance and so forth.

In order to explore this concept of art the camp was planned around related art sessions. Children would begin by working in one of the particular media, and then continue to develop the image in another way. If the session began with a visual arts base it could be further explored through literature by giving the work a title and writing a story about the title.

The children participating ranged in age from nine to fifteen, having been chosen from the 4th to the 10th grades.

Apart from the related arts workshops, there were major and minor workshops which allowed children to choose a major interest for the entire camp but also to have single shorter workshops to explore other art forms. Evenings were spent in additional activities such as visiting galleries, theatres, films, museums and similar enriching programmes.

Mr Len Reiser, Curriculum Consultant in Art for the New South Wales Department of Education was invited to participate in the camp. He found it a fascinating experiment. "I think the teachers were often surprised at the imagination and creative ability that the children had. It was a learning experience for all of us.

"In my group the children discovered sculpture by working together and by associating personal responses to the environment. They conjured up improvisations from creative minds and skilful hands and they changed the scene from reality to symbol, thus leaving their harmless marks on the trees and grass and the impervious rocks.

"Coming upon a grassy hillside with grey green rocks crowned by a thicket of spindly eerie trees they were immediately inspired to show its link with death by bending down the trees to each other in sad assembly and by linking string and clay in a little graveyard to symbolise the feeling of the place.

"They also created a spiral down the hillside using bush poles as the central pivot and extending the universal spiral symbol round and round in ever widening circles linked by a thin rope of plastic from a building site. Then because they had become interested in dancing they added themselves to the sculpture and spun about on the hillside. It was a monument to the dynamic energy of children and their unquenchable thirst for recognition.

"Neither of these sculptures was imposed by a lecturer's design. In both cases they were spontaneous. The children wanted to leave their own symbols for others to contemplate as other older students had done on the same hillside. So they found the materials, organised the form and argued the aesthetics. My only contribution was to hammer in the stakes because I was the tall one.

"This was for me the essence of creativity. It is natural for children to respond sensitively to the world and to the interflow of ideas, and then to express their individual and collective identity through the transformation of media into symbol forms. In doing this, they learn to come to terms with each other in constructive and imaginative ways. What better education can we design?"

A childish sculpture made of twigs and rope constructed in the shape of a grave, symbolic of the eerie landscape that the children discovered.

Children at the Mildura Arts Camp wrap each other in clear fabric as part of their sculptural experience.

Photographs taken from a videotape

Arts Pathway

It is always good to see an interesting idea carried to fulfilment and Melbourne's Arts Path which began on the opening day of the Arts Victoria 78: Crafts Festival in February 1978 when 10,000 slightly bemused people found themselves decorating a damp clay tile, has now been turned into a permanent memento of the year of the crafts by potter Ian Sprague. The tiles now form a unique garden walkway in the north west corner of the Fitzroy Gardens, adjacent to the intersection of Lansdowne Street and Cathedral Place.

The diversity of the people who decorated the clay tiles, ranging from children to arts administrators and including people from all kinds of backgrounds, provided Ian Sprague with a rich collection of tiles; some intricately detailed, others symbolic, others depicting the confidence of small children, plus the usual grafitti and "I was here" messages.

An artist who is used to working in public spaces, Ian Sprague added another 10,000 plain tiles and gave the decorated tiles permanent form and meaning by curving them about an island garden of palms and greenery, a pathway meant for pacing and quiet meditation in the heart of Melbourne.

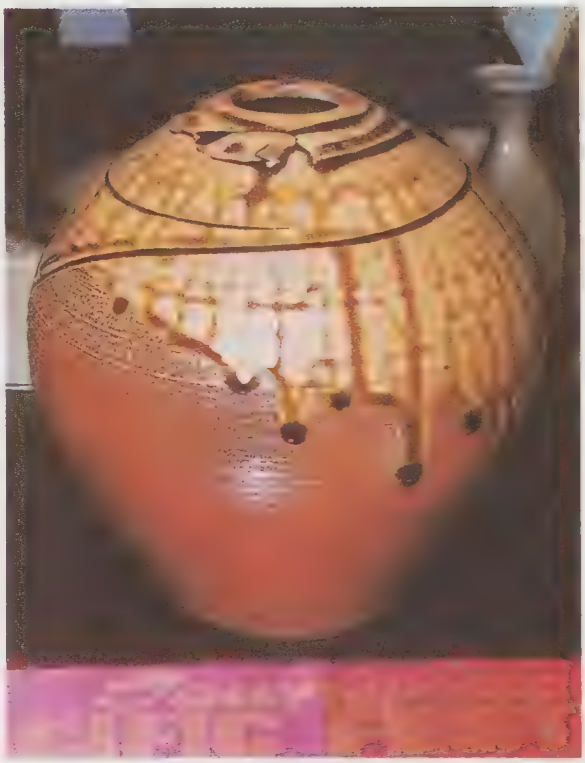
A.H.

Detail of some of the tiles

The completed arts pathway, a permanent momento of the year of the crafts in Victoria

Gallery:
North Queensland Potters

Rick Wood, Mackay, Qld
Salt Glazed Jar 25cm h.



When potter Doug Alexander from Cuppacumbalong Canberra went to Townsville to judge the 1979 Pacific Festival exhibition he described the exhibits as "exciting pots, with some, notably Ray Harrison's from Cairns of international standard". He commented that the overall quality was far better than he had expected and that he felt other potters should be made aware of what was happening in North Queensland.

The development of this school of potters began in 1970 when there would have been only a handful of hobby potters in the whole of north Queensland. That year Noela Davis returned from studying pottery in the southern states and set up a studio taking in some students. At the end of 1971 Cyclone Althea hit Townsville and wiped out the house, studio, kiln and everything that Noela had built up. She returned to the south for a time leaving 20 students who had become indoctrinated into a feeling for clay.

Out of this group emerged the North Queensland Potters' Association. Now there are 180 members with country members in Mt Isa, Cairns, the Atherton Tableland and Mackay, and the group have their own building The Potter's Place which they now own. The concrete block building with open courtyard contains a library, electric kilns, wheels and work space for classes and seminars. There is also a shop open to the public.

Two major seminars are held each year to support the numerous classes and the group has the additional advantage of having a ceramics course at the nearby Townsville College of TAFE. This course is the result of their own lobbying and is now five years old.

Apart from the Christmas Fair the major event of the ceramics year is the Pacific Festival which offers prizes of up to $500 and attracts potters from all over Australia, and from New Guinea.

A. H.

Ray Harrison, Cairns, Qld.
Slab Built Platter 60cm w.

Ray Harrison, Cairns, Qld.
'Trolls' Winner Caltex $500
Award Pacific Festival 1979

Arthur Rosser, Mackay, Qld.
Platter, Shino Glaze 45cm dia.

Chris Gortz

Chris Gortz in his studio

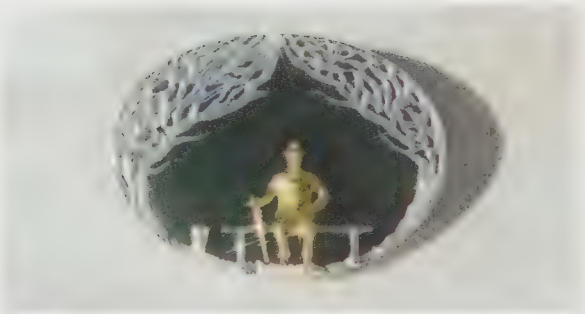
Chris Gortz is a young jeweller in the German tradition who has recently set up his studio on 100 acres in Mullumbimby in northern New South Wales. He will work there with his wife Luise and probably two apprentices and hopes that he will be able to attract other jewellers to attend seminars and to hear visiting lecturers at the weekends. His long term dream is that at some future time his design studio will have been the first step towards the establishment of a major jewellery institution.

It is probably natural that Chris Gortz should cherish this kind of ambition. As a small child he was very interested in enamelling and then attracted to the watchmaker in his village in West Germany. Later he was apprenticed to a master jeweller and after three and a half years studying techniques went on to the Art and Craft School at Pforzheim, where he studied designing, and experienced all the excitement of a major institution dedicated to jewellery.

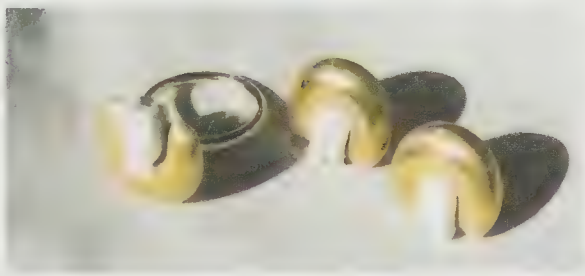
After graduation Gortz worked as a designer in Johannesburg South Africa and then continued on to Penang where he again worked designing jewellery. He had several one man exhibitions before coming to Australia.

His most recent exhibition was at the Art of Man Gallery in Sydney.

A.H.



Brooch. Sterling silver and 18 ct yellow gold, green agate stone. 4cm x 3.5cm

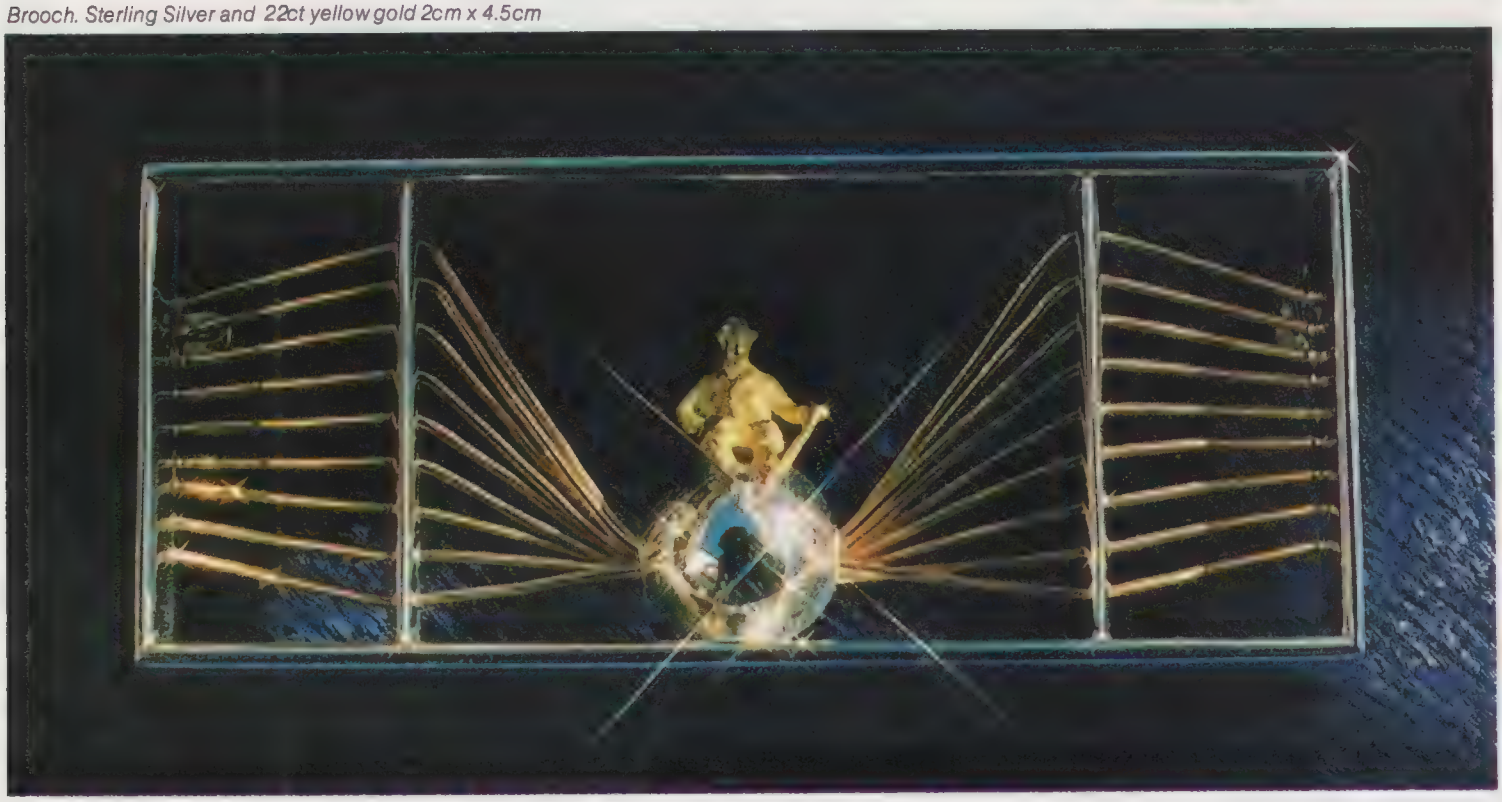


Ring and earrings. 18ct yellow gold and ivory.

Pendant. Sterling Silver and 18ct yellow gold. 5cm x 2.5cm

Photography: Luise and Chris Gortz

Brooch. Sterling Silver and 22ct yellow gold 2cm x 4.5cm



Bruce Arthur

Living on five acres of tropical rain forest on Dunk Island tapestry artist Bruce Arthur seems to have created his own artistic climate. He does not need to exhibit or sell through city galleries but finds that the clients seek him out on his tropical paradise.

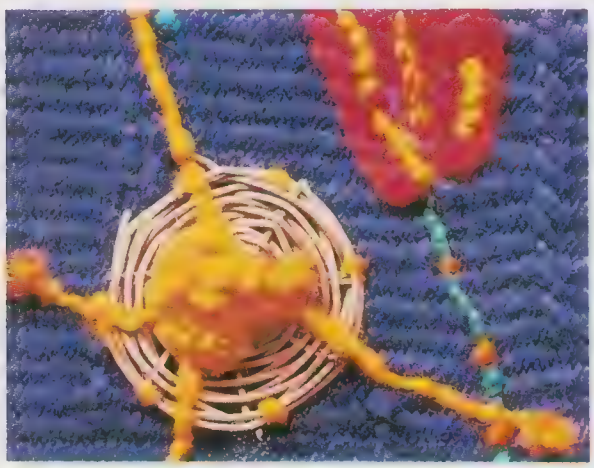
He has built himself a large mud brick and local timber house with workshop and a geodesic dome which is the centre for weaving, pottery and the gallery. The buildings are surrounded by the lush tropical vegetation and he shares them with apprentice weavers who contribute to the work of the house and the garden as well.

Originally an athlete, an ex-Olympic wrestler, and the director of a Melbourne health studio, Bruce Arthur did not discover weaving until he moved up to north Queensland. He worked with Deanna Conti there until five years ago.

Apart from Arthur's own tapestries the workshop produces tapestries in conjunction with other well known artists such as John Olsen, Clifton Pugh, Leonard French, Fred Williams and Ron Robertson Swann.

Janice McIlfree

Bruce Arthur in his studio and some details of his work



Detail

Studio

Detail

Photgraphy:
Oliver Strewe
Janice McIlree

Design Section: Scrimshaw

Scrimshaw in its strictest sense is the carving and etching upon whale bone and teeth by whale men of the last century. It may be more loosely defined as any handiwork done by sailors in their recreational time. The whale men would retire to Scrimshanding in their idle time on the three and four year voyages in search of the greatest animals that have ever been on this earth.

Scrimshaw is so closely tied to the whaling industry that a few facts on the latter helps us to put Scrimshaw in a proper perspective. Whaling was a huge bloody industry recklessly destroying whales for vast profits, exploiting the sailors who led lives of danger, discomfort and boredom. On the other hand it supplied the oil necessary for the Western world. Even with the advent of mineral oil it was only five years ago that an oil was synthesised which replaced spermacetic oil in industry in high temperature-pressure work. It is thus only in the last few years that civilised society has been able to afford for whaling to become a dirty word. Spermacetic oil as an anti-foaming agent for penicillin was sufficient reason for whaling.

Traditional Scrimshaw ranged from elegant ivory pie crimpers, etched busks for ladies bodices to teeth with elaborate whaling motifs. These articles were mainly made as gifts for wives, girlfriends or maybe a dark eyed island beauty. On occasion, particularly in the late eighteen hundreds, they were sold and could represent the only profit made by the whale man after a four year voyage after paying his bills to the company for food and clothes.

Nick Gaze

Detail

Much of the charm for me in Scrimshaw is in the fact that the artists were self taught so their work was free of restrictions of style or discipline. The work though often out of proportion and perspective usually was of high standard, meticulously done by craftsmen rather than artists. This grass roots level of art appeals to me having had no formal training myself; art should be done as much as looked at. It amuses me to think that such rugged men carved and etched such delicate designs often of a feminine nature.

With the happy event of the whaling industry's decline teeth are getting hard and expensive to get, so I do a lot of my work on cut sections of whale teeth. Although it is a pity to destroy the tooth in its entirety, I feel it is compensated for by the fact that it is only when the tooth has been cut that the quality of the ivory is revealed.

The yellow dentine, revealed at the tip on a whale tooth, is technically ivory. The white enamel surrounding the dentine is similar though more granular and is more difficult to polish.

Whale ivory is unique in its properties shown by the way light reflects off it. The face of a thin slab, taken by cross section, towards the tip will be light in the centre with maybe a sheen, whilst the reverse side will have a dark centre. If the section is held up to the light then the properties of each face are seen to reverse. A fine etching on a highly polished surface will be seen to float on a transparent layer above the depth of the ivory. The characteristic circular rings seen in a cross section of a tooth are an indication of the age of the whale only when viewed as cones in a longitudinal section.

If the tooth is to be cut a hacksaw is used and the sections are then treated in the same way as a whole tooth. Sanding was traditionally done with sharks skin, I find wet and dry sandpaper excellent. A knife can be used for scraping away the ridges on the tooth. Sanding is finished with 1200 grit, producing a fine matt surface. For polishing I use a fine metal polish such as Brasso.

The highly polished tooth can now be drawn upon with a soft pencil to lay out the design and incorporate it to the shape of the curves. Viewing the tooth's three symmetrical dimensions many possibilities suggest themselves for stories going round or spiralling up the tooth. One idea for example, on a classical whaling scene would be to have the crew of a long boat standing on their up-turned vessel in the foreground signalling with a red flag to their mother ship on the horizon. On the reverse side the mother ship would be in the foreground with the flag and tiny figures on the horizon. On the sides of the tooth could be the tail of the whale flinging up the water as it sounds.

The whale men would often transfer a picture to the tooth by laying it over the tooth and making pin pricks over the whole outline, so when the picture is removed, they joined up the marks to obtain the outline of the picture. On many traditional pieces these pin pricks are quite visible.

Every scrimshander has his favourite tools, often made by themselves. I use a 78 gramophone needle mounted in a wooden handle like a pen. Having no formal etching training, I use my scribe like a pen, both mechanically and in the style of the work. This is in contrast to the more formal style of standard etching, produced by liners used like chisels.

After the main outlines have been etched, I smear a light film of Indian ink over the whole surface, thus losing the pencil drawing but the etched lines will still show up. Any further etching will show up in the negative against the ink. Thus one is able to see the work in progress which is vital with delicate shading. Much of the uniqueness of scrimshaw is the effect one can achieve by patterns made up of lines almost too fine to see individually. A jewellers loupe can be used to increase one's fineness and is useful for miniature work such as earrings. When the etching is finished and one wants to view the positive picture, indian ink is smeared once again over the whole etching and rubbed off when dry, leaving the ink only in the actual etching. Traditionally either lamp black or squid ink was used. Should any ink remain on the unetched surface it is removed by lightly polishing.

Getting hold of whales teeth is not easy now that the whaling industry has closed down in Australia, but if one hunts around antique shops, junk shops and asks friends one should find one or two as there are a lot of teeth scattered around Australia. A wholesale price on teeth would be between $60 and $100 a kg but expect to pay more if buying individually. When buying a tooth there are two things to look for: Firstly examine very carefully the line near the tip where the enamel stops and the yellow dentine is revealed. If there is any sign of even hair line cracks then there is likely to be a fracture between the enamel and ivory throughout the tooth, which will mean that one cannot use cross sections but will have to cut the tooth longitudinally. Often the tooth, when cut, will have crystals inside which, if few in number, can be attractive and incorporated in the design, but if they are numerous they will be unsightly after the ink has worked its way down around their edges. One can rub wax down these cracks to stop the ink seeping down with some effect. If there are any nodules in the root cavity of the tooth then there will be crystals, if there are no nodules then there is a 25% chance of crystals.

Alternative materials:

Any ivory, elephant, walrus and boar tusks, may be used. I think that any mammalian teeth may be used though often it is necessary to remove the enamel with sandpaper first if it is too hard to etch.

Whale bone can also be used, but only the dense bone of the jaw is suitable. The pan bone, the large flat area of bone at the base of the jaw is excellent, though I would recommend keeping it in one piece as nowadays a whole pan bone is quite a treasure. When using whale bone it is usually necessary to rub wax into the porous surface in order to stop the ink seeping into the whole surface.

For practice one can use beef bone choosing a piece as dense as possible. Wax should be rubbed into the surface to make it non-porous after sanding and polishing.

My opinion is that it is worth the expense and effort to get hold of whale teeth because of the unique delicacy of the ivory which allows for a special quality etching and because scrimshaw is an art of the sea done on materials of the sea.

Whole tooth.

Whole tooth.
'Lookout in rigging'

Whole tooth.
'Dead Whale or Stove Boat'

Pendant
'Harpooner with wooden fist'
a traditional finish to tooth.

The carving of whale bone or tooth can be done with a knife using a scraping motion. The bulk of the carving however can be done with dental bits either mounted in a flexi drive or mounted straight on to a motor, as a point carver. The relief carving of teeth with figures twisting round the curves of the tooth present interesting possibilities, a cheap and effective point carver is to use an old sewing machine motor and get a small chuck machined to fit the spindle.

My introduction to scrimshaw came from the nautical rather than artistic background. It was a couple of years ago while in Fiji on my sailing odyssey from England that I met an American Scrimshander who taught me his skills. Prior to that my experience consisted of pen and ink drawings and a brief fling at screenprinting in the aft cabin of our yacht, a hectic almost traumatic experience.

From here I want to go further, the better I get the more limitations I feel. I am limited in terms of library and workshops by my transient existence travelling the globe. I set up workshops on orange crates on the sand, kitchen tables and in the rocking cockpits of yachts. The future? I hope to travel the states learning more of whaling, whalemen, scrimshaw and scrimshanders and I hope to acquire my own boat somewhere along the line.

The best advice I have for Scrimshaw and Scrimshanding is that every line should be done like life with absolute love and devotion, an ideal I strive for.

Nick Gaze

Wholesale Supplier of Whale teeth:
Ian D. Burr
167 Elizabeth St
Sydney NSW 2000

Detail

Photography: John Delacour

Auto Art

"Devils are not so black as they are painted."
Margarite of America *Thomas Lodge 1596*

Individual, decorative paintwork on vehicles is ancient; whether it be scrolls, stripes, scallops, serifs, or even gods, it has come, without doubt, from the time of chariots. It has been famous on the gypsy caravans of Europe; is extraordinary on the trading vehicles of Afghanistan; was kill counts, demons, or *femme fatales* on the fighters and bombers of WW II; and persists, almost unnoticed, as a tradition, on the big rigs of interstate trucking, and on the vans of wholesale butchers and market gardeners, not to mention the barrows of Sydney's licensed fruit and vegetable vendors.

Today, the sides of commercial vehicles are usually decorated with a product orientated, ready made, plastic decal; even the smaller companies, with fewer vehicles, find original artwork and design too expensive, and with the fleets of the larger firms, opt for the decal. Artwork is almost entirely commissioned by the owners of private vehicles — chiefly panel vans,

A decorated truck

Custom design by Darrel Isaacs

wagons, or larger trucks. Most of these vehicles getting paint jobs are in the process of what is commonly known as *customizing.*

The panel van would have to be the most frequently custom painted vehicle in this country. Separate from its utility and commercial uses, there is a patronage to this design that is well established, and widely supposed to have originated in the 'woodie wagon' fashion of the U.S. west coast surfing scene. Over the past fifteen years however, the panel van has proliferated in suburbs removed from the sea. Despite this, the most common, stock standard, factory applied motifs on the tail gates and side panels, have been of perfect surf settings, in endless summers of desert islands at sunset. This, along with model names, suggests a sales design of the panel van based in a coastal idea. But the panel van has come further than a board rack and a mattress in the back; the customizing movement has evolved a fine science of space, torsion and upholstery. Draw back the curtain these days, and one is likely to be looking into a fur lined bed-sitting room, complete with bar, television, ceiling mirror, and air conditioning. Customization says: *look at me.* In paintwork, there are many notions of the style necessary to get that attention: some people go for the subtle pin-stripe — claimed to be an art on its own; others, in a classic tradition, carried through Mustang planes and hot-rod fashion, prefer the fire from the

'Alley Cat' by Frank Lee
Owner: John Strachan

'Hearse' by Darrel Isaacs

hood, sweeping back along the bodywork; very much in vogue, are heroes, fantastic journeys, and epic battles with imaginary beasts. The peel-off decal of factory design is unsaleable to the customized community.

The owner of a customized vehicle wants to know that he or she is singular and unique in design — that they have the only one on the road. In the statement of identity that is essential to the impulse of this art, there is always an epigram or signature; a theme of dreams; sometimes it calculates to shock — morbid and bizarre, it is like a death's head, or the black motto of a tattoo. At other times it is simply sentimental — a personalized picture of nostalgia or wishfulness.

The most prevailing mood and influence must come from the futuristic genre that has grown with science fiction publishing and animation. Metallic and mutant, it assimilates a mass of other popular traditions: pin-ups, pin-ball, poker machines, playing cards; the characters of cult fictions: Herbert, E. R. Burroughs, J. R. Tolkien, and Mad magazines. Debts are visible too, to Dali, Frazetta, Escher, and Bosch. These are the artists whose work was synthesised into the fantastic art that dresses science fiction publishing, and will now probably pass you on the street.

Record album covers also contribute to the style of this art. As does the work of two of the most famous illuminators of modern music, Oxtsby and Aldridge.

Another original work by Darrel Isaacs

'Ghostly Blues' by Rick Pacey owner: Steve Russell

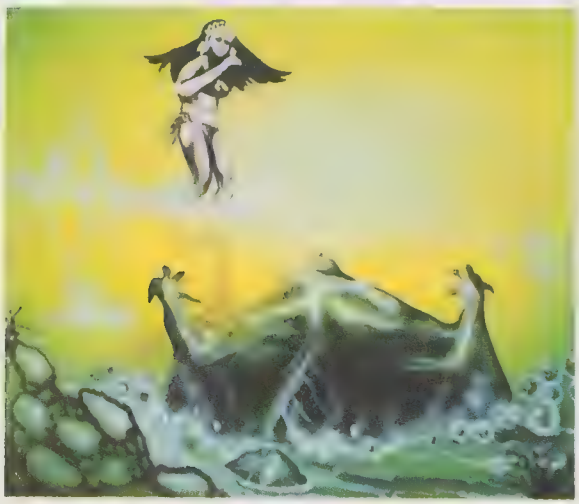
The covers of science fiction paperbacks and the sleeves of record albums often have in common a character and style that was largely the result of the use of hallucinogenics in the mid to late 'sixties; this is acknowledged in the work of Aldridge, and is almost a statement in Oxtsby. It is a manner that could be suited to nothing better than the fantastic scenes that currently prevail in auto-artwork — even the most naturalistic of van murals will often have the soft edged perception associated with use of hallucinogenics.

The designs are either co-opted or drawn up by the owner or artist; from this stencils are cut, and then begins a long process of spraying over each stencil — dozens in larger designs, or those with a wider range of colours. Paintwork is almost exclusively with airbrushes, though some detailing is done with bristle. Some artists now use what is termed a 'frisket' method; this is simply employing an adhesive backed paper which is applied to the panel to be painted; each level in order of the paint job is then cut in turn and removed. The advantage of this method is accuracy, as each section is peeled off from within a fixed frame. Whether the design is an original copy of an original, or original in itself, the artistry is usually judged by the work that follows the stencil stages. The best work occurs when the customer takes notice of the artist; but the art is commissioned, and this from time to time makes for travesties. As the better work becomes better known, this is less the case. Customizing and the expertise its clients expect, is evolving a high standard among Australian auto-artists.

Nicholas Pounder

Nicholas Pounder is a craftsman poet.

Interior of 'Alley Cat'



Mythical creatures on a customized truck by an unknown designer

Photography: Oliver Strewe

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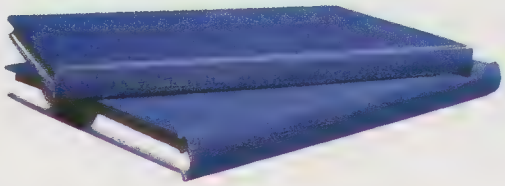

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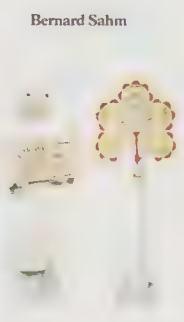

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Critical Eye

Heather Dorrough — 'Wollombi Farm Series'
Robin Gibson Gallery, Paddington. September 15-October 3, 1979

Although born and trained in London, Heather Dorrough has obviously developed a very real passion for the Australian bush and an interest in those who settled it.

Her one-woman exhibition of works on fabric, held at the Robin Gibson Gallery, Paddington, during the latter half of September and into October, revealed a great fondness for her adopted country. In some ways, one was reminded of the influence living in the bush has had on Janet Dawson, as witnessed in that fine painter's 'Foxy Night' series which has delighted discriminating gallery-goers over the past few years. Like Dawson's paintings, Dorrough's fabric and mixed-media collages have, quite obviously, been inspired by personal experience only possible a long way from the grime and mechanised life-style of the jaded city slicker.

The Gibson show was Dorrough's first one-woman exhibition in three years and her first since the closure of the large Bonython Gallery in 1976. Considering that there were forty-four pieces, (seventeen of which inspired by a post-card format and fairly small in scale) the sheer volume of work, all produced over a 1978-79 period, was in itself impressive. Assistance, in the form of a Senior Fellowship Grant from the Crafts Board of the Australia Council, must have provided an added incentive to the artist.

A group of four works featured a dominant human hand motif, with landscape details providing a background environment. One felt that the hand motif symbolised the human being reaching out to embrace mother nature. From a design point of view the most impressive of this group was 'The Hand in Summer', where the shape of the hand dominated the composition, moving boldly across the picture plane, but strongly anchored to the

Heather Dorrough
'The House as a Dream'
Collage in Fabric and gumleaves

perimeter. 'The Hand at Night' was the most dramatic tonally, featuring subtle variations in a dominantly dark blue colour scheme. Each work managed to capture a fleeting moment of ever-changing time and light, related to a variety of seasons and times of the day.

The linear details in most of Dorrough's compositions were machine embroidered, while the 'painterly' areas were achieved by a clever process of dyeing. Some areas seemed to be the result of a gentle spraying of surfaces, to achieve subtle tonal variations and suggesting form. Applique and quilting skills were also employed in some cases, most notably in 'Froggy Hollow and Green Snake' (reserved for the Nursery School Teachers' College Collection), with its padded, coiled serpent forming the focal point in an admirably uncluttered composition.

In 'The Front Door' a stylised family group (possibly inspired by old photographs) sheltered in the interior shadows from the harsh light outside. The awareness of dualities (such as the simultaneous interior-exterior portrayals) created added conceptual interest in the best works. One vertical composition, 'House and Crow' used a multi-layered vision which convincingly conveyed a sense of life forces above, on and below the ground.

My personal favourite, 'Over the Hill', was multi-layered in a literal sense, with the inclusion of old, decayed wall-paper scraps (from one of the old Wollombi houses, perhaps?) and tatty pieces of newspaper, which were probably underneath the wall-paper when peeled back. The presence of a four-letter word (a synonym for 'backside') provided a delightful touch of humour. Mellow colours and interesting surfaces were enhanced by a considered use of found objects such as dried flowers (in 'Over the Hill') and insects, such as beetles with mother-of-pearl like wings, in 'Even the Shadow of the Rose is Fading'.

By stitching the perimeters of the works on to clear acrylic sheets and leaving lengths of cotton and some of the frayed edges exposed, the artist encouraged the eye to wander to the edges and savour added (and unexpected) delights.

The underlying biographical nature of Dorrough's creations imbued them with a special conviction, typical of the best work by local artist-craftsmen. While hardly profound works of art, the 'Wollombi Series' was warmly personal and overflowing with a charm which was seldom cloying. Dorrough's simplistic Pantheism was geared to portraying man's harmony with nature, rather than his efforts to combat its harsher aspects in order to survive — no real life and death struggle here!

Some reviewers were probably tempted to dismiss 'Heather of Wollombi Farm' as merely a local counterpart to 'Rebecca of Sunnybrook Farm', but I, for one, found her expressions of joy in the discovery of the many delights of life in the Wollombi Valley most welcome and very contagious.

As a footnote to this review, it is with considerable alarm that we hear of the State Water Resources Commission's plans to put the Wollombi area under water. To drown this small, but magical piece of nature which has provided sensitive souls, such as Dorrough's with untold inspiration, would be nothing short of criminal.

Arthur McIntyre

Claus Bury Workshop

This sculpture workshop was held at Noojee in Gippsland, Victoria from the 6th April to the 12th April 1979. At Noojee is the Outdoor Education Centre of the Melbourne State College whose sculpture lecturer Rex Keogh convened the workshop.

Claus Bury, West German artist and goldsmith is one of the most important artist jewellers in the world today. West Germany is in the vanguard of the modern movement and he is certainly one of their premier artists.

His visit to Australia was sponsored by the Goethe Institute and followed on the heels of some experiments in the Sinai Desert in Israel with jewellery students from the Bazalel Academie in Jerusalem. Whilst in Australia he gave two major workshops, numerous lectures and set up a most impressive exhibition at the National Gallery of Victoria.

Part of the requirement for joining the workshop was to see this exhibition and to attend his lectures prior to setting out for the camp. The exhibition consisted of drawings and Wall Sculptures — work which had grown out of his recent Israeli experiences. The work is almost too exquisite to describe. Imagine some thirty different colours of copper, some 10 or so of gold and variously

Claus Bury on site at Noojee

coloured silvers used as 'married metals' or 'Mokume-garni' (a Japanese wood grain technique) to produce objects. Precisely inlaid geometric shapes of varying hue provide counterpoint against the more organic background — the silver landscape. Two dimensional pictures in metal with an eerie sensation of '3D' landscape. Optical illusion exploited and achieved by his mastery of his craft and his own special vision.

Geometry plays an important part in Claus' recent work. His colours are much subtler than those used in his early work — objects and jewellery of multi-coloured plastic contrasting with shining metal all rather like small space age machines.

The incredible beauty of the objects and the man's mastery of metals had us all breathless at the opening of this exhibition. It has stimulated a number of participants to experiment more with married metals, alloys, colouring and the like.

I was fortunate to be staying with Rex and Claus for the week prior to the workshop giving me the chance to get to know the 'man' as well as the 'master'. This coupled with a slide lecture on the Sinai project really had me ready for the camp.

There were some twenty-five students (some seven were Western Australian the rest were drawn from R.M.I.T. and Melbourne State College) crammed into tents, eating communally and rising at 6am to do battle with chores before physically labouring in what was usually drizzling rain. Even these conditions did not dim the enthusiasm of most — the Western Australian contingent proving so efficient that Claus became firm friends with many and spent a week's holiday in Western Australia before returning to Germany.

The Crafts Council of Australia had commissioned a film of the event to be made and we were committed to work come rain or shine. Indeed it was quite an experience to see the sculptures in conditions varying from brilliant sunshine to swirling mists.

Group of students preparing site at Noojee

The 'Noojee Emperiment' was used by Claus to further explore ideas begun in the Negev Desert. He continued the geometric theme, contrasting man-made geometric forms with the soft green, undulating landscape in which they were set. His 'vocal' on this occasion included squares, triangles and rectangles — his 'palette' was many yards of polyethelene, black, clear and red. The skeletal structure of the sculptures was constructed of bush poles, cut in the forest and lashed together with twine, or in the moving ones — human figures.

Two of the projects involved a series of varied lengths of plastic each divided into quarters by a person. These rows of plastic and people were spaced at intervals up an amphitheatre of a hill — a site carefully chosen by Claus a week before the project, worked out to suit the site. On a given signal each student raised his plastic and with some semblance of precision proceeded to form concentric squares — practice made perfect!

The major semi permanent sculptures were two in number. The first utilised the clear plastic and was a compound of isoceles triangles. Bush poles of various carefully measured heights were set into the ground. The plastic threaded over and under their lashed cross bars. This moved with the wind and contrasted with the static poles and delicate tension of the stay twines. This sculpture, set on a sloping hillside, rose steadily upward until it appeared to marry with the sky. On misty mornings it was quite beautiful taking on an ethereal quality as it emerged from the swirling mists.

The second sculpture was of bush poles and black plastic. Claus intended it to have more affinity with the earth and this it did. A series of black plastic rectangles were suspended from bush poles set vertically in the ground in diminishing heights and diminishing ranks. The spacing however was constant which meant that the plastic was stretched in a series of planes varying from vertical to horizontal. These were carefully tied together visually and literally with twine — the fine green lines contrasting crisply with the fluid lapping of the black plastic which reflected the sky and produced a series of shades of grey.

Whilst Claus' ideas and vision were imposed on the students at least in the semi permanent sculptures they had the chance to observe the changes in proportion, texture, tension, colour etc. as each new shape unfolded. The evenings around the campfire and mealtimes were chances for exchange — discussion of ideas. There were other times too for colour perception and quiet drawing. The close community living, the continual early rising, the army tents packed like sardines did not dim the enthusiasm for most of what was an extremely stimulating experience.

For those who stayed the distance it was an experience to remember, one of those 'once in a lifetime' occasions. A time to take stock of one's own direction, a time to see the example of a man of remarkable vision coupled with the perserverence and discipline to carry it through. For Claus it was the beginning of a conviction to move into more of these sculpture workshops — to work on a larger scale with transitory materials — a time of excitement and of hard work which kindled a desire to return to Australia at some future time.

Dorothy Erickson

Afterthoughts on Claus Bury Workshops —
Palm Beach

Well to begin with on a personal level I found it incredible but, it's hard to explain, at the time it was like proving my worth as a participant. An experiment to touch the surface of something we take for granted, the sea — its natural strengths and the force of man. Strange as it seemed I believed the force of man would succeed. But as I saw that night, in a drunken stupor sitting in the rain the power of the sea against the object we presumed to make was Unquestionable.

The statement in itself was wonderful, the structure even more so. Even more exciting was the work we performed as a team, a team with one aim in our minds — there was no time for differences of opinion — Claus pushed us to the limit, those who felt they couldn't make it, left the others who could.

The work was demanding, but it seemed worthwhile, my adrenalin didn't stop flowing till the week after. That night at 3 in the morning, a nearly full moon and in the rain I saw something I'll never forget. Watching 'our baby' fall without the slightest glimmer of a struggle, it was sad, I felt like crying — but I was

avoiding what I saw. Suddenly I realized the incredible triumph as it turned and turned, long poles reaching up only to be swallowed again. It rolled for perhaps a mile, down the beach, every now and then a piece would be spat out and discarded.

The structure was essentially made out of natural elements that were structured to a usable form. It seemed like it was returning back to its original form, but, it wasn't accepted, it ended up a mile away in a contorted heap, back to its original shape through the simple handling of the sea.

But, now I have a feeling quite different, the idea in itself and the exercise is beneficial to all of us, but I get the feeling that Claus used us for his own purposes, publicity, our help to construct his wonderful idea, I don't know, but it's a question I've always had.

Nothing visually may have been produced by me after the experience of the wave but I know my conciousness has changed since then — I cannot pin it to any of the concrete elements of that experience but more to some of the intangible feelings which occur when working in groups, when people get closer to each other and themselves and changes naturally occur.

The process involved in planning for, making, erecting, observing and eventual dissassembling of Claus Bury's work, 'The Wave', during his week's stay at the Sydney College of the Arts proved to be an interesting one.

As an involvement for the jewellery students and staff, in a process in time it should be assessed as a most successful work. However, viewed as an environmental sculpture it lacked inspiration although impressive as a structure because of the mechanical precision and attention to detail. It did none the less have some rather beautiful aspects.

The repetitive strips of fabric moved in harmony resisting the natural elements, breathing life into what had become its plaything. Wind and sea interacted gently setting up a motion which had an hypnotic effect. Sitting inside 'the wave' was the most enjoyable thing of all.

The sea lapped at the base of the structure making patterns along the lengths of fabric. Sunlight sparkled and danced through it producing a sense of cloistered light and timelessness.

The experience of the wave structure lasted much longer than the actual group construction and then gradual destruction by the pull of the natural waves. I had thought at this stage its life was spent but I was wrong. There was still life and expression in the wreckage of the structure. After being transported from the beach back to Sydney College of the Arts it lay neglected for a couple of weeks outside the jewellery rooms. During this time rain fell for a solid week and the structure took on a new appearance — somehow looking more bedraggled and limp than before. The sand that had previously coated it was new washed around it and was being trodden on and moved by passers-by. Within the next week the structure was to change again as the students that had assembled it, now unknotted and dismembered the parts. The lengths of cloth were strung over the SCA buildings — hanging from fences and windows to dry, the poles bound together and the ropes wound up ready to be used for some future project. The quadrangle — draped in morbid white cloth, was an aftermath too strong to forget.

The approach Bury used to investigate means of impact on the natural environment produced more interest than his final small scale result warranted. His method of using people as his tools to set up an investigation, produced a time stop quality directly related to that impact.

Bury runs the risk of being solicited by the beauty of the landscapes he chose to work within. By no means do the materials he uses in relating his research back to his workshop studies run this risk.

Noojee

The workshop was a total involvement which completely caught me up for the week. It was fascinating to have the opportunity to see through other eyes. I did not at all resent carrying out Claus Bury's ideas. I had been prepared to do intensive work at whatever level required and I found this workshop where we were cutting down and de-barking trees and working with polythene a rare experience. I loved the white sculpture which was sky orientated and had the feeling of a cathedral from below. The sky reflected upon it, now blue, now grey like foil or water.

I had not expected the rain forest. Coming from the west wtith my suitcase and helping to create something so vital in that magic country was incredible. We had to walk through the forest to get to the paddock each day and it was part of the whole.

The environment was overpowering. Working with it gave me a new awareness. For me it was an intense emotional week. Being part of the moving sculpture was like ballet on this idyllic green hill with yellow daisies and mushrooms, and Claus as a severe choreographer. The vision of the landscape, the symmetry of the pieces was all so beautiful. I felt such a sadness at the end when we had finished the black sculpture and yet I desperately wanted to get back to my own pieces. The total experience has had a subtle effect on all my work.

Noojee, it is a new word in our vocabulary now. It is no longer a small town in Victoria. It is an experience a rare experience.

Noojee? — when asked to describe the workshop he just smiled a beatific smile and said 'fantastic' — for him elaboration was impossible. It was something you had to experience to understand. A sense of exhilaration, a community feeling, some indefinable something which touched most people there. It was a pot-pourri of elements, of Claus' unique vision, of contagious enthusiasm, of discipline, dedication and stimulation, a sharpened awareness of our surroundings, of colour, line, texture tension, a reappraisal of aims and directions for some, a time of self examination for others.

Those of us from Western Australia had looked forward to it for months and sacrificed considerable time and money to travel some thousands of miles to a sculpture workshop in a Gippsland paddock. Yet such was the measure of the man that we toiled all day in drizzling rain and scarcely noticed it. It became just another light in which to view our work — a contrast to the mist or sun. Clad in gumboots and raincoats we followed the 'Pied Piper of Hanau' into the Noojee paddocks and there performed moving sculptures or built transient structures of poles and polythene. Not even labouring on our own designs and yet with a feeling of anticipation and expectancy.

Yes. Noojee is a new word in our vocabulary now — and yet not just a word.

Comments from various students

"Macrame", by Sue Buchanan.

Summit Series — Ure Smith, Sydney, 1979. Soft cover, 80 pages, black and white illustrations, indexed. Price $1.95.

It is refreshing that at last, in a market inundated with American books, an Australian book on macrame has finally been published; and it is also pleasing to say that it is a book that can more than hold its own with overseas publications.

The book has been designed to cater to beginners and advanced students of macrame.

The beginner will find it easy to follow the step-by-step instructions from cutting his first cord, through the basic macrame knots, to completing several simple projects, and then designing his own work.

More advanced students and teachers will find, for the first time

in print, explanations of many advanced shaping and finishing techniques — (some newly designed by the author) — and inspiration from the stimulating photographs of new pieces of work by some of the leading macrame workers in this state.

The photography in the book, though only in black and white, is superb, making the diagrams of techniques extremely easy to follow. The diagrams are supplemented by full explanations in the text.

As well as a clear index, the book contains a comprehensive list of macrame suppliers in all states, and New Zealand.

The book concentrates almost exclusively on the uses and variations of the two main macrame knots; the square knot and the half hitch; and one of the small criticisms I have of the book is that it has omitted any reference to the several decorative knots, (such as the Josephine knot and the chinese crown knot), which have a definite place in macrame today. I feel their omission stops the book being comprehensive, which is a shame in light of the other information it contains.

However, in spite of this, the book is excellent value — its contents being in many ways superior to those found in hard cover books at several times the price, and is a book I would recommend to anyone interested in macrame, at any level of skill. The new information contained in this book will make it a unique addition to the macrame worker's "library".

Heather Johnson.

Ms Johnson is a macrame craftsman whose work is well known. She has exhibited at the Crafts Council of New South Wales Gallery, Sydney.

Earth'n' Fire — Amuary Saint-Gilles. Published by Shufunotomo Co. Ltd.

In 1960 an American scholar writing on Japanese Ceramics expressed the view that the society which enjoyed and patronized the production of the great ceramic masterpieces of Japan had all but disappeared. It was also said at that time that pottery as a career was no longer attracting the dedicated apprentice willing to devote his life to the making of good pottery.

How wrong these assumptions proved to be, for from that time onward Japan soared to economic success and the Japanese poured unprecedented amounts of wealth into the purchase of individual pottery. Young people not necessarily coming from potting families sought training as potters with the result that newly established potteries sprang up all over Japan alongside the remaining traditional workshops which often gained fresh life from newly found patrons.

Of this vast number of potters only a limited number of the leading potters are known outside Japan and in writing this small volume "Earth 'n' Fire" Amuary Saint-Gilles has attempted to widen the horizons of Westerners interested in Japanese Ceramics by publishing what is described as an up-to-date survey of the ceramic arts throughout Japan. The book is indeed a mine of information in giving the location of the main potting areas in Japan, the addresses of many of the potters the author has visited, together with a brief description of the techniques they use.

The book is in a paper back edition with some small but distinct coloured photographs of pots from various kilns, mainly of the chawan, the ceremonial tea bowl and the yunomi, the tea cup for everyday use. Perhaps there is a lesson to be learned from these illustrations by Australian potters bent on producing the ubiquitous brown coffee mug, for each yunomi has a different glaze and decoration expressing an individual statement by the potter.

But by deliberately passing over the leading potters in Japan or only mentioning them in passing and concentrating on potters working essentially in a Mingei or Folkcraft style, the author weights the book in favour of the artisan, at times he admits that the work he is reviewing is lacking in quality and tends to be mass-produced and in consequence the reader seeking direction in the aesthetics and philosophy often expressed in the work of the great artist-potters of Japan would have to extend their reading beyond this volume. Despite this, "Earth 'n' Fire" should prove to be a valuable guide to Westerners visiting pottery centres in Japan.

Peter Rushforth

Interested readers would have to order this book through a major bookshop. — Editor.

Glazes for Australian Potters by J. DeBoos.

Published by Cassell Aust. Ltd. and the suggested retail price is $6.95.

Glaze-making can be like wine-making; either simple or complicated. I recall the Sicilian story of the old wine-maker, who on his death-bed was transmitting the secrets of his craft to his eldest son. He ended his instruction by saying, "and remember my son, wine can also be made from grapes."

Being as I am now, far enough removed from institutional teaching to be able to assess my attitudes to teaching methods, I still have neither guilt nor regrets that I relegated to less significance the approach to glaze-making that demanded of the student long hours doing long division. And for me personally even the discovery of the slide-rule as an aid for lengthy divisions and multiplications lessened not one whit my disinclination to think otherwise. Had I been a child of the era of Cuisinaire maths, or better still, the button-pushing era of electronic wizardry, I might have thought otherwise and developed an attitude more benign than the one still held. But despite all that, and conceding that all knowledge increases or decreases the confines of one's wits, I think it is not a bad idea to initiate students into the mystery of the glaze formula even if they don't actually take part in the secret rites. But I would never, never, fail a student on the score of the lousing up of his or her decimal points, because, like the late Bernard Leach I still think that the POT is the essence of the educational experience. And again like the late Bernard Leach I have the greatest faith in the transmitted wisdom of elders and sometimes betters, who gave their best glaze secrets to their heirs. I like the simple information that a bucket of whatever from that hill-top mixed with a half-bucket of whatever from that valley, fired to a certain temperature in a certain way, gives a result that can be fairly predicted and expected. Mind you, if I were in a rocket hurtling back into the earth's atmosphere I would hope for a more certain prediction about the technological infallibiity of the behaviour of the nose-cone. Luckily, we potters don't expect such purity of method or material. This is a long winded way of saying three cheers to anyone who can come up with a reasonable book of transmitted recipes. And Janet DeBoos has my congratulations and gratitude for her book Glazes for Australian Potters. And even if some of the recipes seem to defy the allowables of the Limit Formulae published elsewhere I only really want to know that they work. It is a sensible book. It wisely avoids the deep waters of attempted explanations on the mysteries of eutectics, yet it gives what students most want, i.e., recipes to given cones under given conditions. The section on glaze flaws is also simply stated. In fact the whole book is done from a sensible non-lofty plane. But, if I might be excused a suggestion I would like to see later editions include a slightly more imaginative introduction to, or explanation, of what a glaze IS and how the choice of materials affects maturation, quality, surface, shine or mattness, clarity or opacity or on the other hand, it might be possible to include suggested reading on the subject, such as the relevant chapters on the nature of glass

and glazers and glaze materials and their constituent components and their behaviour in glazes such as is outlined in Daniel Rhodes "Clays and Glazes".

To complete this review I went for some customer reaction. I rang Bob Mickham of the Pug Mill in Adelaide and he agreed with me that there was some confusion because the book did not include a 'where to buy' or 'who made it' section. It would help to know what is meant by frit 3110 or 3134 or 4712 or 3124 or 5301 and K 30 and Ball Clay QA or C or Polar-white glaze 11706. and who makes them. This information would help the non-city potter who has to face some confusion in ordering materials. Others would perhaps like to know whether the frits are lead or leadless or whatever.

But these are small points because the book does tell you what has been tried and tested. The book may offend the self-righteousness of some glaze purists or some others who have struggled to master the complexities of calculations, but for many others, the book will be the most used one in their library. Anyway, in the final analysis, it is not the decimal point that counts, nor the Diploma, but the final authority of the pot itself.

Milton Moon.

Peter Hook

Art of Man Gallery Sept 1979

At the comparatively youthful age of 35, Melbourne based ceramic artist, Peter Hook, is at the forefront of Australian conceptual ceramics. One of his most impressive features is his ability to combine the cerebral with the passionate — a rare enough quality in any of the local visual arts.

He holds a Diploma in Art from the Royal Melbourne Institute of Technology (T.T.C.) where lecturers such as Ted Greenwood were influential in developing his earlier attitudes. Derek Smith and Bernard Sahm were also sources of influence for the young Peter Hook. Recalling the early student days he now wonders how he managed to tolerate the rigid and rather dictatorial teaching processes, with their overwhelming emphasis on Leach-cum-Japanese philosophies.

His progression in recent years has led to a rejection of obsessive concern with technique as an end in itself, in favour of a more spontaneous approach, leaning heavily on instinct. Much of his most powerful work (including his recent Gallipoli series) has developed from a gut reaction to his underlying themes.

In 1977 he set off on what he jokingly refers to as an 'international ceramics crawl', which included the inevitable pilgrimages to the 'shrines' of Bernard Leach and Michael Cardew. While being genuinely moved by the personal kindness of many ceramicists on his travels, he was generally dismayed by a conspicuous lack of 'creative fire' and innovative dynamism. After returning to Australia he realised that his major priority should be to develop his chosen form of expression without reference to overseas models and to increasingly look inside his own psyche for inspiration and motivation.

Hook's works, shown at the Stuart Gerstman Galleries (Melbourne) and the Art of Man Gallery (Sydney) during the latter half of 1979, were firmly stamped with his newfound confidence and individuality. Many viewers interpreted his treatment of the almost mythical Anzac theme as a strongly anti-war statement, but the artist was unwilling to appear overly didactic about his underlying aims. Any simplistic interpretation would have been misleading.

The small pieces in the Sydney exhibition comprised head studies resembling, in some cases, leering death masks, poignantly conveying both the horror and glory of confrontations on the battlefields. A quote from

Peter Hook with Anzac torso.
Crafts Board Touring Collection

the artist's catalogue notes gave added insight into his aims:-

> 'Anzacs viewed as a natural progression of the Australian pioneering spirit projecting the "raw boldness and panache of the men who remained undaunted even in the face of appalling odds."
>
> These men, however, possessed that added "glamour" standing them apart from the rawness of the pioneers and the odds that confronted them. Although both characterised an aesthetic "oneness" with nature, colours, materials, and duality of purpose, the emu feather, sophisticated metal and "rawer" flesh stood them apart. The smile tells it all.'

Titles such as 'She'll Be Right', 'Good Fighting Material' and 'Just A Scratch' helped to further convey the special brand of Oz jingoism which was such an integral part of the real (or imagined) belief that it was a glorious act to die for one's country doing active service in a war not of one's own making. Certainly, such sentiments so widely held during the earlier part of this century (both here and elsewhere) were a far cry from the latter day anti-Vietnam war protestations which swept many countries during the 60s.

Hook's creations were, in some ways, a nostalgic look at a bygone era, when cynicism regarding war was not so all pervasive. In this sense one could interpret the charred, bruised and battered heads (and in one case, a torso) of war casualities as a sympathetic pining for a pre-atomic age of lost romanticism. They were, because of their underlying emotional complexity, even more telling statements about the human condition in general than Olive Bishop's admirable 'Wash and War' series of ceramic, folded, bemedalled shirts, which tended to rely almost entirely on cynical humour for their impact.

Bishop's pieces seemed to say more directly and with a greater degree of detachment, that war was nothing more than a sick joke. She emphasised the political rather than the personal.

Considering Hook's extraordinary degree of emotional and professional involvement in his teaching pursuits at the State Gallery of Victoria, his determined development of his own creative potential has been all the more remarkable. He insists that he had gained a great deal of satisfaction from his teaching experiences and that contact with a wide variety of personalities has given him greater insight into human nature. Among his students, at present, are three league footballers (testifying to the universal appeal of ceramics), who have come to typify, for him, what remains of the tradition of Oz mateship which was so much a part of the battling pioneer days. By getting to know his footballer students, both in and out of the classroom, and by developing a keen interest in their sporting rituals, Hook has gradually become aware of the potentially interesting conceptual possibilities in tackling (no pun intended!) a new series of works using football and its followers as inspirations.

Perhaps the traditions of the Anzacs have not been lost after all! They may well be alive and kicking on football fields all over Australia! It remains to be seen just how strong will be the resemblance between Hook's battered and muddied football 'heroes' and the charred and bloodied smiling Anzacs of the 1979 series.

Arthur McIntyre

Heart, Head and Hand

30 minute film Directed by Peter Weir
Sponsored by the Joint Film Committee of the Crafts Board, Australia Council and the Crafts Council of Australia.

On the 24th August I was invited to see a film about Peter Rushforth titled 'Heart, Head and Hand'. I personally liked the movie, it reflected the unassuming and gentle manner that I have always known Peter to have; it depicts well (if I am to quote the pamphlet we were given) Peter 'Moving out of Teaching and back into his own creative environment' — Directed by Peter Weir which should reassure us about the professionalism of the product. Then, why the rumbling discontent, the 'knocking' comments, the apologies that followed its showing? It is to my knowledge not an indictment of the film but of the preview public! If this film, as it was suggested, was made to impress the World Crafts Council in Vienna next year, then I understand that it might disappoint the sponsors; but, then again it depends on the parameters set prior to the making of this film: A 30 minute projection does not provide much of a span for the 'impressive' — come to think of it none of the previous productions sponsored by the same sources endorse this word 'impressive' either. Once Peter Weir was considered acceptable to the sponsors (for whatever reason) it is perfectly normal that he be solely in charge of the production, and having been informed that the focal point of the whole film was Peter Rushforth, that he be instrumental in fostering the togetherness of 'Heart, Head and Hand' not a small scale version of 'Picnic at Hanging Rock' which was obviously what some people were hoping to see. Should Mr Weir be crucified on account of their expectations or simply credited for a production that kept to the subject and format?

Was there some hope to cash in on the ready made fame of the director for the film? It is unfortunate that 'we' constantly make these releases coincidental with some general meetings of the Australia Council or the Crafts Council of Australia (although it justifies de-facto our spending to the public) because it becomes the prey of political manoeuvre or gives birth to instant 'art critics'. It is very obvious from the 'minutes' of such meetings that very quickly dissension goes beyond the product being discussed. Does the delegation from Victoria for instance feel that they should be in control of the artistic aspect of life in Australia on account of a superior public relations system? If a 'Swallow does not make the Spring' neither do 10 or 20 delegates from any part of Australia form a public opinion poll.

What is fair is fair; none of the people present could possibly have raised even together the kind of credits for films received for excellence by Mr Weir — In fact few of them could produce any movie at all, particularly if we judge from the quality of their personal slides. In an Electro Media World even fewer seem to have any real comprehension of the media.

F. M. R. Chepeaux

'Spin Span Spun' by Bette Hochberg

Published by Bette & Bernard Hochberg, Santa Cruz, Cal. USA wholesale in Australia from Craft Book Distributors, Box 415, Strathfield NSW 2135

'Spin Span Spun' is a fascinating supplement to Bette Hochberg's two previous useful and practical books for the handspinner. All three are written in a consistently pithy factual style with economy of words.

This well researched book is an extraordinarily comprehensive collection of the kind of little bits of information that are hard to find and are of great interest to spinners and their friends. Dipping into it casually one learns such varied facts as when handspun yarn was knitted by the Vikings, an easy recipe for retting flax, the date and place of the oldest handspun weaving yet discovered, the use of synthetic resins in modern wool finishing methods, the robbery of the secret of silk raising from the Chinese, as well as many practical helpful hints. There is reference also to a number of myths and legends which are told in the same brief matter-of-fact way, perhaps losing much of their colour and charm for the sake of brevity.

The Bibliography and Index are adequate and helpful except that the very fine type in the Index rather detracts from its usefulness as a reference book. A few empty pages at the back of such a book would have been welcome for notes and adenda.

'Spin Span Spun' is recommended to spinners who enjoy their part in a long tradition and who have the natural insatiable curiosity of all true craftsmen.

Mary Beeston

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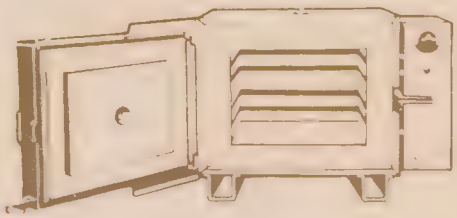

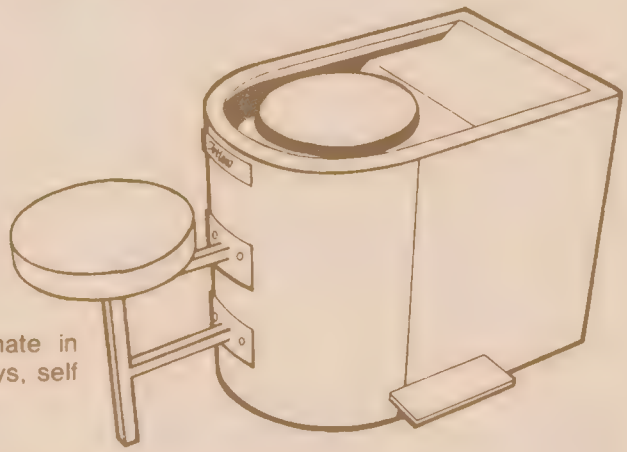

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Harping on about Stained Glass

Dear Interested Crafts people,

In 1970 I was encouraged to start the first Stained Glass Day and Evening classes in N.S.W., and since that time, the interest and participation has steadily grown, and the demand for further education and supplies of materials, has increased.

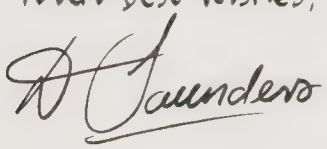
The Arts Council of N.S.W., were the first to see the significance of this new interest, and asked me to conduct a stained glass workshop in January, 1972, for one week. Since that time, and because of its popularity, three-week courses have been held. Around this same period, and for two years subsequently I ran evening classes in stained glass at the Rudolf Steiner School in Middle Cove.

More recently, Ian George, Dean of Brisbane; a Churchman of tremendous vision, persuaded me as only he could, to take a four day workshop, bang, right in the Cathedral itself! Because of the intense community interest in this Cathedral, and the creativity that abounds month after month beneath her great vaults, it was one of the most rewarding workshops held to date.

Ann Vonbertanch, who runs one of Australia's leading galleries, and who radiates a more than usual warmth to all who visit her gallery, also played a most significant roll in encouraging a greater awareness of, and an active community interest in the art and craft of stained glass, by allowing her gallery in Newcastle to be used for a workshop, together with a one-man stained glass exhibition.

Please write to me if you are interested in Sydney day or evening classes, workshops in your own area, or supplies and books for this craft.

With best wishes,



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TOUCH
News from the Crafts Council of Australia
Issue 7

Sales Tax Amendments

After many years of lobbying the government for a review of the Sales Tax laws governing the position of craftsmen the Crafts Council of Australia is able to report a hopeful improvement.

Jane Burns, executive officer of the Crafts Council of Australia commented that the Prime Minister, Mr Fraser had held a press conference in Hobart on the 2nd October, 1979 in which he announced increases in exemption limits applying to small businesses from $1,000 to $12,000 and that annual tax liability exemption should rise from $100 to $250.

"These amounts refer to Item 100 (i) and Item 103, well remembered numbers for us at the Crafts Council where we have been working for years to achieve change for craftsmen."

The actual verbatim report of the Prime Minister's statement is as follows:

"At about the time of the Budget, the point was put to us about sales tax exemption for small businesses. It was put to us against the background of people who produce arts, craft work, people who often work in their own homes. The present exemption levels are $1,000 for goods made exclusively in the manufacturer's own home, and $1,400 for goods made elsewhere — not exclusively in a person's own home. The exemption limits had been set I think in the early 1940s, certainly a very, very long while ago. The exemption limits were partly for administrative reasons so that you are not going to try and collect sales tax from a whole range of very small manufacturers, but when it was originally introduced it was something which had a particular benefit to the people making arts and crafts of different kinds and representations had come to us, especially over the last several weeks in relation to these matters.

Well, now we have examined it and the old exemption limit of $1,000 is going to be raised to $12,000. It applies to all small businesses but in achieving or establishing the new exemption limits we have in mind in particular the case of people making a livelihood out of arts and crafts, producing things, their own handiwork. That also will be welcomed by a quite significant group of people.

There is an addition to that — an annual tax liability exemption which will be raised from $100 to $250. The two figures are not specifically related — the last figure is, I think, really for administrative convenience."

Jane Burns, commenting on the report said:

"This Cabinet decision is now referred for drafting of amending legislation. This drafting and presentation to Parliament will not occur in the present parliamentary session, but it is hoped that it would occur in the autumn parliamentary session, which means that amending legislation could occur in May, 1980.

Any change in the present regulations regarding Sales Tax would not be effective until the amending legislation has been through Parliament. Therefore, while the Cabinet announcement is reason for optimism, the affect of this change will not be felt in the immediate future, but rather from some date in 1980."

New Australia New Zealand Foundation

The Minister for Foreign Affairs, Mr Andrew Peacock, recently announced the appointment of members of the Australia New Zealand Foundation. The Foundation is a parallel body to one recently established in New Zealand and close contact is being maintained between the two bodies.

Mr Peacock said that the decision to establish Foundations on both sides of the Tasman was first announced in the communique issued by the Prime Minister, Mr Fraser, and the Deputy Prime Minister of New Zealand, Mr Talboys, during the latter's visit to Australia last year. The Foundations were concrete evidence of a desire to strengthen relations between Australia and New Zealand by encouraging the study and discussion of issues of interest to both countries, and increased cultural and other exchanges.

The Chairman of the Foundation is Mr Peter Derham, Managing Director of the Nylex Corporation. The other three non-official members are Sir William Vines, Chairman of Dalgety Australia Limited; Mr Mac Brunckhorst, Managing Director of the ANZ Banking Group and Professor Peter Boyce, Professor of Political Science at the University of Queensland.

Ex-officio members are the High Commissioner for New Zealand in Australia, H. E. Mr Laurie Francis, the Secretary of the Department of Foreign Affairs, Mr Peter Henderson and the Secretary of the Department of Trade and Resources, Mr J. Scully.

Deborah Mickle

Deborah Mickle, screenprinter, is now established at Sturt. Her training was originally in graphic design, but after a few years she made a transition into the printed medium of textiles.

The screenprinting workshop at Sturt is establishing a range of printed goods including tea towels, napkins, pillowcases, aprons, bags, scarves and cushion covers. The range will extend into furnishing fabrics, wall-hangings, printed quilts and dress lengths.

Apart from the textile medium, there will be a range of paper items which will include gift paper, cards and stationery. The designs reflect a natural element. The surroundings of the workshop being that of gardens and bush seem only to promote this. "There is always so much in our immediate surrounds to observe," said Deborah.

Prizes and Purchases

Diamond Valley Art Awards Greensborough, Vic 4-11th August 1979

Acquisition Awards:
Textiles:
Liz Nettleton
Tapestry 'Nothing Stops'
1.8m-square
Jewellery:
Jan & Ted Arundell, Tas
Brooch acrylic & silver

Viliama Grakalic
'Heads' 3 brooches

Ceramics:
Warwick Barron
Waterlily bowl

Anne Boyle
Small lidded bowl

Peter Hook
'Anzac Type'

Mark Stoner
'Corrigated form'

Peter Tunly
'Liz's house'

Greg Wain
Triptych 'Decay'

Festival acquisition by Crafts Victoria group
Warwick Barron
Platter

Mark Stoner
Wall plaque

David Potter
'Shell form'

Macquarie Towns Acquisitive Art Exhibition Held at Windsor Community & Cultural Centre 26th October-1st November 1979

Craft Purchase (Ceramics)

Susan Startin, Blackheath
'Enclosed figures' ceramic, porcelain and perspex

Graham Olroyd
Pot with handle

Highly Commended:
Wendy Chatwin
Balanced form earthenware

Crafts Council of NSW Biennial '79 Held at Hogarth Galleries, Sydney October 1979

Merit Award Winners
Hans Westerman
Set of three ladles

Diane Dowe
'Can this marriage be saved'

Brian Bertram
'3 Faces'

Ray Norman
Pendant — silver & rubber

Phillipa Raft
Wall hanging

Vivienne Binns
'Leone McMahon & family'

Beth Hatton
Rug — twill & cotton

Heidi Wursiq
'Ying & Yang'

Francis Prael
'Interiors'

John Collins
Stole

Anna Marie & Bob Magnus
Travel Rug

Warren Langley
Kalahari Series

Student Work

Representative work of students from various colleges throughout Australia will appear in the first issue of 1980. It was originally hoped to have featured this work in the current issue but as much of it was incomplete at the time of going to press the feature has been held over.

Diary of Exhibitions

ACT

Beaver Galleries
Red Hill

Dec — Xmas exhibition
Soft Sculpture
Feb — Leather by invited craftsmen
Copper enamel
Jenny Gore

Canberra Theatre Centre Gallery, Civic Square

Jan 2-31 — Recent acquisitions from the Nat. Collection Paintings, sculpture etc.

Narek Galleries
Tharwa

Jan/Feb — Summer garments — various
Mar — Enamels on copper & steel Ian Were

NEW SOUTH WALES

Aladdin Gallery
Sydney

Dec/Jan — Australian Potters & Tribal Jewellery

Crafts Council of Australia Gallery,
Sydney

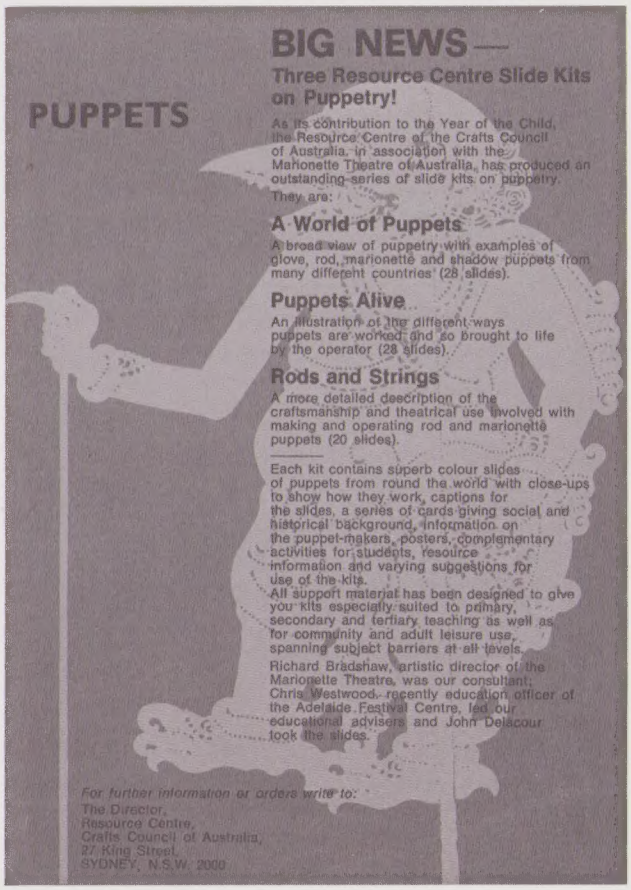
Dec/Jan — 8 Artists from the West Clay, Metal & Fibre

Crafts Council of NSW, Sydney

Dec 20-Jan 20 — Creative Arts for Young People. Puppets, sculpture and other crafts by children to be held at Crafts Council of Australia, 27 King St, Sydney

Holdsworth Galleries
Sydney

Dec/Jan — Mixed Xmas Exhibition


PUPPETS
BIG NEWS—
Three Resource Centre Slide Kits on Puppetry!
As its contribution to the Year of the Child, the Resource Centre of the Crafts Council of Australia, in association with the Marionette Theatre of Australia, has produced an outstanding series of slide kits on puppetry.
They are:
A World of Puppets
A broad view of puppetry with examples of glove, rod, marionette and shadow puppets from many different countries' (28 slides).
Puppets Alive
An illustration of the different ways puppets are worked and so brought to life by the operator (28 slides).
Rods and Strings
A more detailed description of the craftsmanship and theatrical use involved with making and operating rod and marionette puppets (20 slides).
Each kit contains superb colour slides of puppets from round the world with close-ups to show how they work, captions for the slides, a series of cards giving social and historical background, information on the puppet-makers, posters, complementary activities for students, resource information and varying suggestions for use of the kits.
All support material has been designed to give your kits especially suited to primary, secondary and tertiary teaching as well as for community and adult leisure use, spanning subject barriers at all levels.
Richard Bradshaw, artistic director of the Marionette Theatre, was our consultant; Chris Westwood, recently education officer of the Adelaide Festival Centre, led our educational advisers and John Delacour took the slides.
For further information or orders write to:
The Director,
Resource Centre,
Crafts Council of Australia,
27 King Street,
SYDNEY, N.S.W. 2000

Museum of Applied Art & Science, Sydney

Dec/Jan Art of Packaging

Travelling Exhibition
NSW Colonial history
Best from Museum
Jan 29- collection
Feb 9 Wollongong
Feb 9- Nowra
15
Feb 15- Moss Vale
21

Potters Gallery, Sydney

Jan Ceramics David Eeles (UK)
March Tiwi Pottery Bathurst Island

QUEENSLAND

Barra Motors Showroom Ingham

Feb 18- Exhibition in
March 1 Community Places — Functional Ceramics

Brisbane Civic Art Gallery & Museum, Brisbane

Dec 17- Ceramics
Jan 25 Sodeisha Group

Dalby High School, Dalby

Feb 26- Papua New Guinea
March 3 Pottery Photographic exhibition

Gallery 33, Innisfail

Jan 28- Exhibition in
Feb 9 Community Places — Functional Ceramics

SOUTH AUSTRALIA

Jam Factory, St Peters

Dec 8- Ben Kyridakis & John
Jan 6 Cherry Ceramics and precious metals

VICTORIA

Distelfink Hawthorne

Dec/Jan Mixed media exhibition

Sale Regional Arts Centre Sale

Dec 8- Gallery Society
Jan 31 Xmas exhibition

TASMANIA

Bowerbank Mill Gallery Deloraine

Xmas- Collection of selected
March works from Tas. craftsmen.

Queen Vic. Museum & Art Gallery Launceston

Jan 18- Yaacov Agam — mixed
Feb 10 media

Tasmania Museum & Art Gallery, Hobart

Dec/Jan TasmanianColonial Crafts

Manuscripts Wanted

The Crafts Council of Australia would like to receive copies of philosophical articles on craft subjects from craftsmen and writers with a view to possible publication in Craft Australia. Academics who are working on theses which have topics touching on the crafts or on contemporary life as it relates to the crafts and who are interested in publication should contact the Editor, Craft Australia, 113 George Street, Sydney, NSW 2000.

ADVERTISEMENT

SOUTHWEST AMERICAN INDIAN ARTS AND CRAFTS TOUR

Presented by Pioneer Crafts Guild in conjunction with P.M. Travel — this in depth study tour of California, Arizona and New Mexico — visiting some of the major centres of Southwest American Indian Culture. Among the highlights of the tour will be 4 days at Window Rock with visits to surrounding villages, abounding in fascinating cultural artists. Not least of these craftsmen is Charles Loloma, who you will have a chance to meet. The rich heritage of the Navajo, Apache, Hopi, Zuni and other tribal groups of the South West, combined with the dazzling life of two of the world's great cities, San Francisco and Los Angeles, make this a unique tour.

DEPARTS MARCH 29 RETURNS APRIL 23, 1980
Cost ex Brisbane $2198, ex Sydney $2175, ex Melbourne $2191.
Contact John Kelly, Primac Travel Pty Ltd

Indian Arts & Craft highlights include:—
Anthropological & primitive art museums, Rug Weaving, Turquoise jewellery, Paintings, Silvercraft, Pottery, Basketry and Leathercraft.

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